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# Hollywood studio magazine

THE NATIONAL FILM & COLLECTORS MAGAZINE

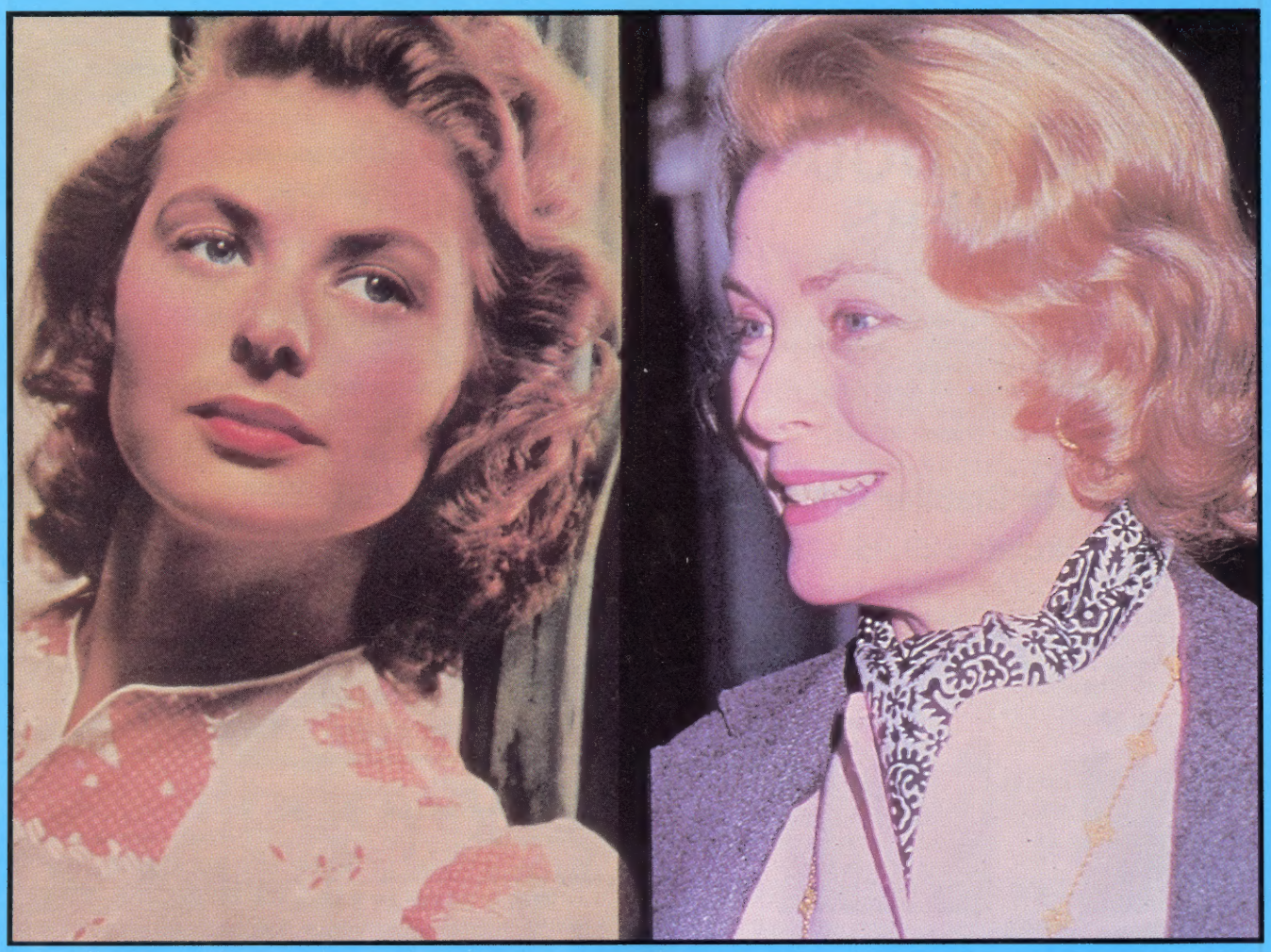
VOLUME 16 NO. 3/1.75

## INGRID AND GRACE/SELF PORTRAITS

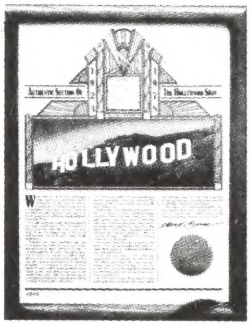
### Surprising parallels of their lives/Patrick Agan

### Sad ending to a fairy tale/Remembering Princess Grace/Lee Graham

*A Memorial Tribute*



Versatile Vincent Price, cultural connoisseur • Claire Bloom, Atlantic hopping actress • What's happening to Ida Lupino? Stars on the Radio, those bygone days • Paradise Islands Life was cruel to Vera-Ellen • Hollywood's Chinese Theatre/2

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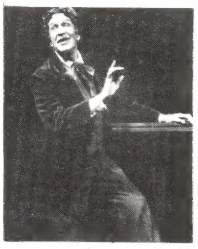

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## ON THE COVER

Today it's special effects! Yesteryear it was special people like Grace and Ingrid who made movies what they are. These two, who died so close together, represent the last of a glamorous past.
*Cover by Yani Begakis*

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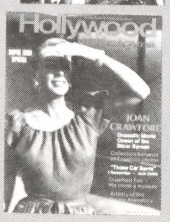

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# MOVIEREEL

## KIM NOVAK IN ABC MINI SERIES "MALIBU"

Kim Novak, back in Hollywood and in front of the cameras for the first time in years admits she's coming out of her shell. "I used to be more withdrawn," admits the Carmel resident. Novak, wed seven years to veterinarian Dr. Robert Malloy, is in Bob Hamner's ABC miniseries, "Malibu." She raises camels and llamas—and says "People buy 'em to jog with!" Novak has opened up "Kim's Gym" in Carmel. "When I left Hollywood," she smiles, "I planned to keep my life simple. But now, I also want to share my experiences with the animals with people in my classes."

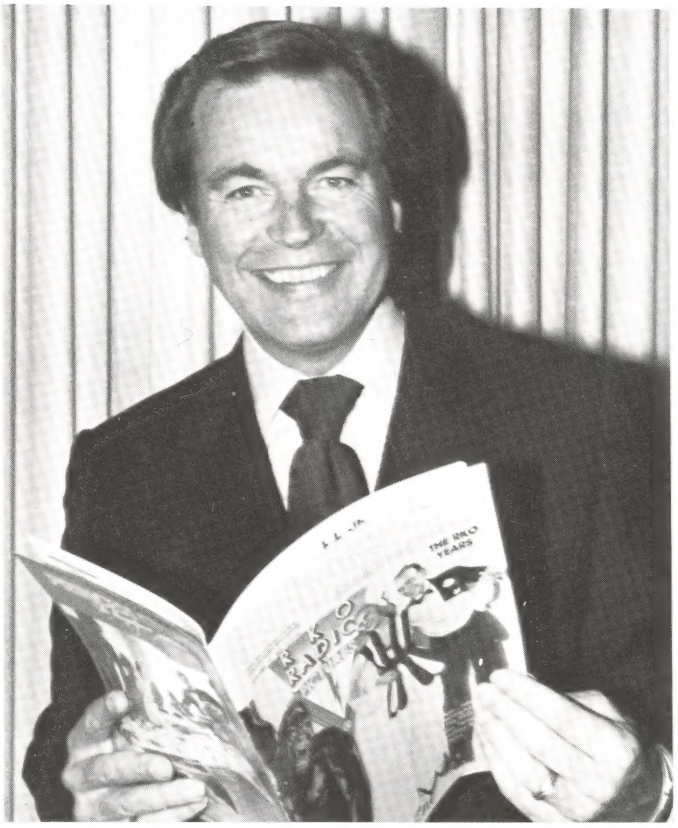
## JOHN WAYNE DAY HELD IN BROOKLYN,

The president of the borough of Brooklyn, Howard Golden, declared "John Wayne Day" in Brooklyn on the occasion of the official dedication of the John Wayne Elementary School in the Williamsburg section of Brooklyn. (Oct. 28)

Michael Wayne headed the group of John Wayne's seven sons and daughters attending the dedication ceremonies. The presented a life-size bronze bust of their late father to the school at the event.

## LASKY-DE MILLE BARN DEDICATED

Permanent site for one of Hollywood's earliest movie studios, the **Lasky-Demille** barn will be across the street from the Hollywood Bowl on Highland Blvd. where it will serve as a museum dedicated to the pioneers of the movie industry. The building itself is a fascinating historical exhibit and with its carefully preserved collection of early movie memorabilia and its key location across from the Bowl, it will be an added Hollywood attraction.



**Robert Wagner** obviously enjoys **HSM.** (Photo by Yani Begakis)

## 'SNAP THE BAND' AND STOP SMOKING

—A red rubber band around the wrist can help millions of smokers says actor **Larry Hagman.** "Every time you want a cigarette you just snap the rubber band instead," advised Hagman, chairman of Smokeout, sponsored by the American Cancer Society. The sting of the snap is supposed to divert attention from the urge to light up. The society has passed out 1.5 million red rubber bands but Hagman said joiners don't need an official version. "Any rubber band which fits comfortably over the wrist will do as well," he said.

## NEW WILL ROGERS RESEARCH LAB

Construction has recently begun on the Betty and Joe Seider Research Laboratories at the Will Rogers Institute's national headquarters in White Plains, New York.

Established in part by a substantial grant from Joseph Seider, long standing supporter of Will Rogers, the pulmonary laboratories were dedicated at the Will Rogers' annual fund-raising kick-off rally in June.

## HOME ENTERTAINMENT

Business will expand mightily in the next 10 years, nearly doubling to $45-Billion in 1992, according to a new report from International Resource Development, Inc., Norwalk, CT (203/886-6914). Cable TV will be the cause, and at least half of all US TV sets will be connected to cable by 1992, with most receiving 2-way programs and services.

## KARL MALDEN STARS IN 'TWILIGHT TIME'

"Twilight Time," starring Academy Award-winner Karl Malden and Jodi Thelen, has been acquired by MGM/UA for relase next Spring.

"Twilight Time" was filmed entirely on location in Yugoslavia for Dan Tana Productions by Goran Paskaljavic, heading an international production team comprised of talent from both the United States and Yugoslavia.

Both the location of "Twilight Time" and his role as a naturalized American citizen returning to his native homeland hold a special significance for Malden, who was born Karl Malden Sekulovich in Gary, Indiana, the son of Yugoslavian immigrants.

## INGRID BERGMAN, DEDICATED ACTRESS

**Robert Loggia,** who played Sadat in "Golda" opposite **Ingrid Bergman,** said of her, "She was incredibly dedicated, but the least vain actress I've ever worked with. And she laughed like a truck driver, especially at herself. Our first scene together in "Golda" was without rehearsals. It was printed in one take, and when the cameras moved in for a closer angle, it, too, was in one take. I've never had that experience before or since". . . Loggia recently completed **Blake Edwards'** "Trail of the Pink Panther," and currently is in New York discussing another movie role . . .

## FILM CLIPS

**Ray Milland** and **Ralph Bellamy** return to Paramount to costar as the "Duke Brothers" in "Black And White" toplining Dan Aykroyd and Eddie Murphy... **Eileen Brennan** is making good progress. She can work

in a wheelchair by February... **Nastassia Kinski** will be **Dudley Moore's** costar in the **20th-Fox remake** of Preston Sturges' "Unfaithfully Yours" which starred Rex Harrison and Linda Darnell... **Jack Klugman** says this is the last year of "Quincy". He wants a return to the theatre... "An actor has to have compliments," **Ruth Gordon** said. "If I go long enough without getting a compliment," she explained, "I compliment myself, and that's just as good because at least then I know it's sincere"...Next summer's blast of two Bond pix may well be the finale for both lead actors. **Roger Moore** says, "I guess this ('Octopussy') is my last." And **Sean Connery's** said "Never again" following "Never Say Never Again."...**Don Ameche** returns to the bigscreen for the first time in 10 years to join Ralph Bellamy in Aaron Russo's "Black And White" at Par. John Landis directs... Here's hoping that when **Carol Burnett** and **Marcello Mastroianni** meet for their filming in HBO's "The Time of the Cuckoo," the Italian will have his act together. He's ever-so eccentric these days. Roman paparazzi snapped him strolling the streets. His garb? Pajamas, slippers and a dressing gown...**Princess Stephanie** of Monaco is upset that her boyfriend, **Paul Belmondo,** insists on going ahead with plans to become a racing driver. She can barely bear the thought of cars since her mother's death, and refuses to watch Paul race...**James Cagney,** who ended two decades of retirement with 1981's "Ragtime," said that he is in "fine" health and considering another script in which he would play an aged gunslinger. When asked why he resumed his film career, Cagney explained, "The doctor said, 'Put that man to work. Keep him busy.' And now they want me to do it again." The actor added: "My health is fine, just gimpy legs, and the diabetes."...**Meryl Streep** is into family expansion. The actress, who just put her movie "Silkwood" into the can and also has "Sophie's Choice" coming out, along with her sculptor-husband **Donald Gummere,** figured this

Continued on Page 37

## ALWAYS GLAMOROUS LANA

It might be difficult for 1940s film fans to visualize "sweater girl" **Lana Turner** as a grandmother, but she will play just that opposite **Jane Wyman** in at least four episodes of CBS's matriarchal melodrama, *Falcon Crest,* this season. For fans who still remember the glamorous actress in such films as 1946's "The Postman Always Rings Twice" and 1957's "Peyton Place," Warner Bros. Television will produce a TV-movie based on Turner's recently published memoirs, "Lana:, The Lady, the Legend, the Truth."

## IRATE LIZ SPEAKS OUT!

Things seem to be heating up between **Liz Taylor** and ABC-TV. The ABC folks, are *aching* to preserve Liz in a TV docu-drama on the network. No way, she counters: "My career is at stake and I'm angry."

"I am my own commodity. I am my own industry," sniffed Liz. "My livelihood depends—and don't laugh—on my acting ... the way I look and sound... Someday I may write an autobiography or I may even do a film autobiography—and this (project) is taking away from my income."

"Nobody who portrayed me would be me. She will not be me, and I will not be she. It's fictionalized," says Liz," unless these people were under the carpet or under the bed for my 50 years."

Television is dusting off another oldie - "*This Is Your Life,*" the **Ralph Edwards** Show. He plans to bring back 130 half-hour episodes from the old NBC series and combine them with 39 new shows. The reruns will have an epilogue on what happened to persons after their appearances on "This Is Your Life." Included in the reruns are Ronald Reagan, James Garner, Frances Farmer, Dinah Shore, Lillian Roth, Eddie Cantor and Rock Hudson.

Attending the recent tribute to **Eleanor Powell** at Beverly Hill's El Rey Theatre was her friend **Gene Nelson** with his lovely daughter, Victoria. The event marked the anniversary of her birthday. Films from "Broadway Melody of 1938/1940", "Rosalie" and "Born to Dance" were shown.

**Star lineup** at premiere of "That Championship Season": Ursula Andress, Bo Derek, Stefanie Powers, Jill St. John and Robert Wagner. (Photo by Yani Begakis)

## 'DON'T BE A CLOD,' SAYS FAMOUS CHOREOGRAPHER, 77

"Don't be a clod."

That advice is offered by **Agnes de Mille,** a 77-year-old choreographer who believes that you must start preparing at age six to reach a "lively, effective and interesting old age."

"If you're a clod when you're young, you'll be a decayed clod when you're old," she says.

A dancer and a teacher, she recovered from a stroke in 1975. The National Council of Women in the United States recently honored here with its "timeless star" award.

## MILTON BERLE ON TODAY'S COMICS

Comedian **Milton Berle** says there aren't as many good comics around as there used to be because there's nowhere for them to get the training.

"You need to flop for 10 years in different towns to develop into a comedian," Berle, 74, said in an interview published in the Dec. 6 issue of People magazine.

But the veteran comic, who hit Broadway at age 12, says **Robin Williams** is "a genius."

"And I think **Richard Pryor,** for his bag, is a genius too. And I like **Dan Aykroyd** and **Bill Murray** and **Gilda Radner,** " he added, saying they needed a "chance to develop."

## NEW SID CAESAR BOOK WHERE HAVE I BEEN?

Sid Caesar, in his new book, **Where Have I Been?,** reveals that he suffered a "20 year black-out" because of liquor and drugs. And he relates how he once, in a drunken stupor, came close to killing Mel Brooks in the Palmer House. Brooks innocently had remarked that he was tired of sitting in the room, watching Caesar booze it up, and suggested, "Let's go out.". . . "You want to go out?" stormed Caesar. "I'll show you out" — whereupon he seized Brooks and dangled him outside the hotel window, 18 stories up. Fortunately, Sid's brother, Dave, intervened.

# LEE GRAHAM
# MAN ABOUT TOWN

**Robert Young** and **Colleen Moore** (doesn't she look great for 82?) at Friends of the USC Libraries tribute to Adela Rogers St. Johns. (Photo by Ross Carmichael)

**Lena Horne** next to the City of Hope's "Spirit of Life" award at party hosted by the Bravo Chapter of the City of Hope following Lena's benefit performance at the Pantages. With the legendary lady are **Dionne Warwick** and another songstress **Leslie Uggams.** (Photo by Yani Begakis)

**Julie Andrews** and **Blake Edwards** are welcomed by a "pink panther" at MGM party celebrated the 20th anniversary of the "P.P." series. (Photo by Yani Begakis)

Lena Horne is probably the world's most dazzling entertainer. Even though she refers to herself as "an old broad," obviously she found that Fountain of Youth that Ponce de Leon searched for. She was here in all her glory giving us "A Lady and Her Music."

At 65, the sexy, hip-swinging grandmother not only looks better, she's singing better. Reviews were rapturous.

At the Pantages, in addition to music, we got a biographical sketch of her life—going back to her days as a teen-age Cotton Club chorine.

A special performance was sponsored by the Bravo chapter of the City of Hope. Bravo's founder, **Dionne Warwick,** was hostess for a crowded party at Jimmy's following the show. Lena received the "Spirit of Life" award on behalf of the medical center and Dionne presented her with an honorary life membership in Bravo.

Dionne welcomed such Lena fans as Ms. Horne's Santa Barbara neighbors, Vera Hruba Ralston and Charles Alva; Lucille Ball and Gary Morton; Sugar Ray Leonard stagging it; Billy Dee Williams, also stag; and Laurie Wright with Andy Williams.

★ ★ ★

The dynamic actress who took Hollywood by scalding temperament and the original Mr. Ah-Shucks, despite over 100 combined years in films, had never been teamed. Now **Bette Davis** and **James Stewart** are co-starring in "Right of Way," a made-for-pay movie for Home Box Office which airs this spring.

The historical occasion was celebrated with a wrap party at the Laird (formerly Hal Roach) Studios in Culver City.

Showing off those Bette Davis "thighs" in black high heel ankle straps, she stole the show. Before guests had gone to the buffet, while she was eating an early lunch, the formidable non-smiling star, bothered by paparazzi and press admonished, "There's time for that later."

"Later," at the mike, with director George Schaefer refereeing, so to speak, the two 74-year-old Oscar winners expressed fondness for each other as individuals and performers. The reason they had never worked together, Bette explained, "Our bosses, Mr. Mayer and Mr. Warner never thought about putting us together."

Although verbose Bette did most of the talking, she could have been speaking for Stewart also as she announced, "The only thing I haven't done is nightclubs . . . What matters now is a good script . . . motion pictures are my favorite medium."

★ ★ ★

The language wasn't fit to eat. But what would you expect at a stag roast for **Paul Williams** with some of Tinseltown's ranchiest on the dais? Diminutive Paul jetted in from Florida where he was filming "Smokey Is the Bandit," to be honored by the Medical Center Aides for the City of Hope Medical Center at the stag party.

It isn't surprising to find old pros like Pat McCormick, Fred Travalena, David Doyle, Dick Martin, Sammy Cahn, Arte Johnson, and Gary Owens on a comedy dais. But you don't expect **Robert Mitchum,** who was one of the most humorous speakers. He's lived with the image of Hollywood's Bad Boy since 1948 when, before pot-smoking came into vogue, he served time in jail for marijuana possession.

**Our Man About Town** with **Robert Mitchum** at X-rated stag roast for Paul Williams benefiting the City of Hope. (Photo by Yani Begakis)

**Bette Davis** and **James Stewart** at wrap party for "Right of Way," in which they co-star for the first time. (Photo by Yani Begakis)

**Mark Hamill** and wife, **Marilou,** at Jade West soiree following his Ahmanson opening in "Amadeus." The Hamills are expecting their second baby in March. (Photo by Yani Begakis)

Although he has a belligerent face, Mitchum is friendly and likeable. Wish I could tell you some of the things he and others said, but this is a family publication.

Best known for his songwriting and recordings of such standards as "We've Only Just Begun" and "Evergreen," Paul Williams is also a writer, producer, director and, judging from this night at the Beverly Hilton, a stand-up comic. At one point we were treated (?) to a rear view of Paul standing on the table with his pants down mooning the audience.

Wild!

★ ★ ★

In her 89th year, time has neither clouded her vision nor diminished her spunk. This was obvious when Friends of the USC Libraries served lunch with **Adela Rogers St. Johns.** She said she became "literally the first woman reporter" when she was 15. With the Hearst papers, as journalism's most ubiquitious sob sister, her spirited typewriter recorded stories like the Lindberg kidnapping, the romance of Edward VII and Wally Simpson and numerous passions of Tinseltown's golden era.

President of the Friends of the USC Libraries, Stanley Musgrove, welcomed guests. The most interesting speaker was silent screen flapper **Colleen Moore,** here from her home in Paso Robles. Looking much younger than her 82, Colleen, with black bangs, beautiful legs and tinted horn-rimmed glasses (fewer comments about her eyes, one blue, one brown) was delightful.

★ ★ ★

"I have no personality of my own. I have to put on a special voice and use it as a shield so a character can grow behind it," **Peter Sellers** once said. He found a Sellers market in America when he played 3 parts in "Mouse That Roared" and 4 in "Dr. Strangelove." He played so many parts people weren't sure who he really was.

But when he replaced Peter Ustinov in "The Pink Panther," Sellers found a character with which he would forever be identified—Clouseau.

Through the adroit intercutting of footage from four previous Panther films, **Blake Edwards** brought Sellers back for the sixth time as Inspector Clouseau in "Trail of the Pink Panther."

Celebrating the twentieth anniversary of the P.P. films, creator Blake Edwards was honored with a private showing of the new one at MGM, followed by a "pink" party in the studio commissary hosted by Freddie Fields. Champagne, wine, sandwiches and desserts were pink. And "pink panthers" greeted guests.

Edwards was with his wife, **Julie Andrews.** They're now back at their Gstaad, Switzerland home. The only two cast members at the party were Richard Mulligan and Robert Loggia.

Virginia Mayo was saying goodbye as she left two days later for a month's cruise of the Mediterranean on the Royal Odyssey. Virginia and Esther Williams were special guests of the liner where they were honored by showings of their films.

Others enjoying the "pink" evening included Camilla Sparv smoking a pipe; Sally Kellerman and husband, Jonathan Crane; Lynda Carter; and Lesley Ann Warren.

★ ★ ★

Three theatrical offerings opened on successive nights. In two of them a popular personality of today played a celebrity of yore. In the case of "Amadeus" at the Shubert, **Mark Hamill** went way back yore to the eighteenth century as Mozart. In "*Groucho*" at the Westwood Playouse, Gabe Kaplan of "Welcome Back, Kotter" fame, portrayed the late comic of the twentieth century. The third opening was Neil Simon's "Brighton Beach Memoirs" at the Ahmanson which is a look at his youth.

Those of you who think of Mark Hamill as Luke Skywalker in the "Star Wars" films would be pleasantly surprised. At a post performance party in the Jade West, Hamill told me, "Mozart is a challenge, but the character grows with each performance."

**Neil Simon** has found success at the Ahmanson with world premieres of "California Suite," "Chapter Two" and "They're Playing Our Song."

★

# THE RIGHT PRICE!

by George Hadley Garcia

The characters he has portrayed in bone-chillers like "House of Wax," "The Fly," "The Mad Magician," "The Bat," "The Oblong Box," "The Tingler," "Madhouse" and "Tales of Terror," have been mostly flawed—cheats and scoundrels, deceivers, hypocrites, wicked aristocrats, demented doctors, psychopaths, men who concealed more than they revealed.

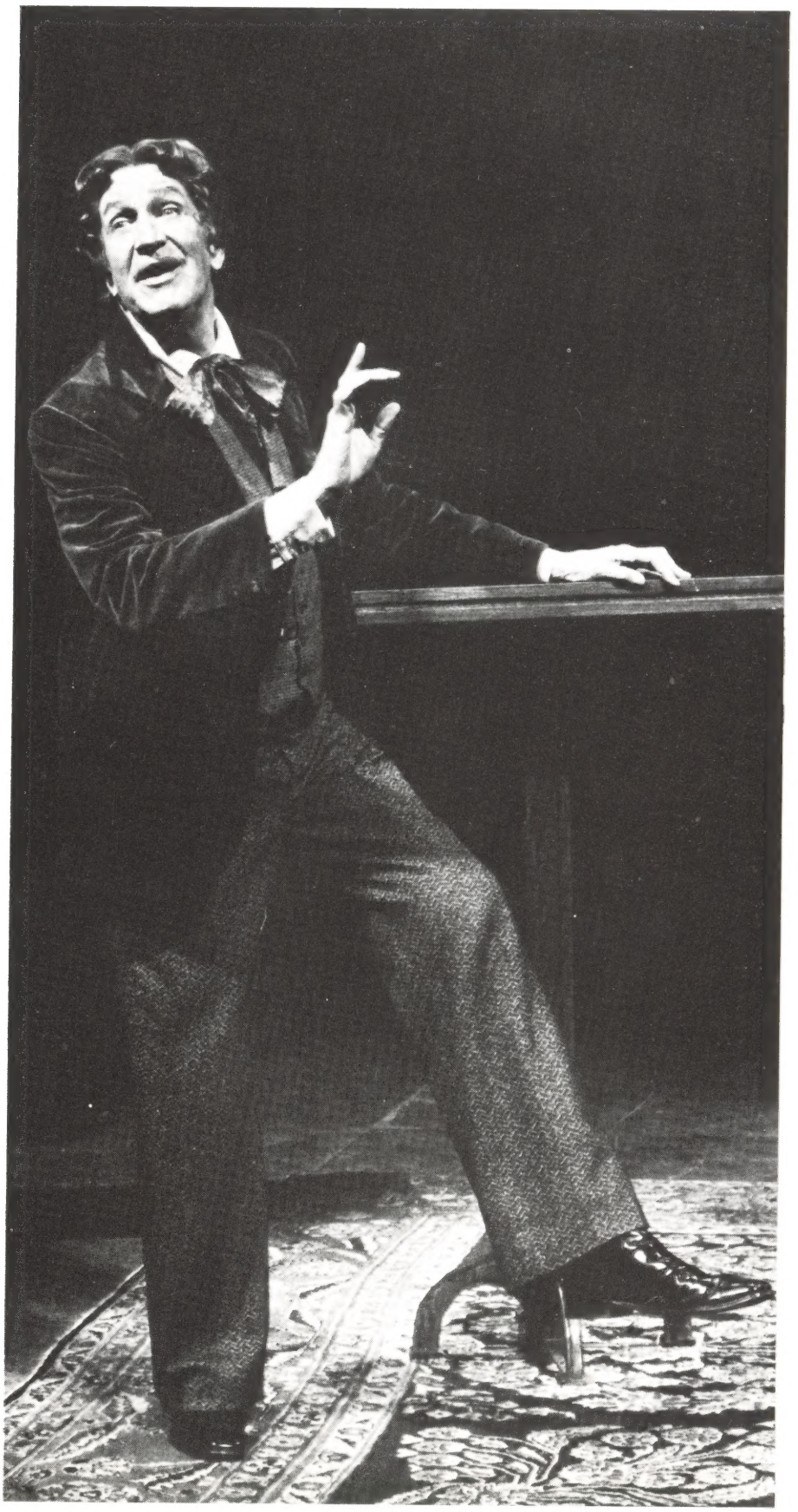
Like many of the cinema's longtime stars Vincent Price finds it very hard to keep a straight face while shooting big dramatic scenes, and this can be a problem for a man who has been menacing on the screen since before the classic "Laura." He recalls his attempts at shooting certain scenes in "The Fly" with Herbert Marshall.

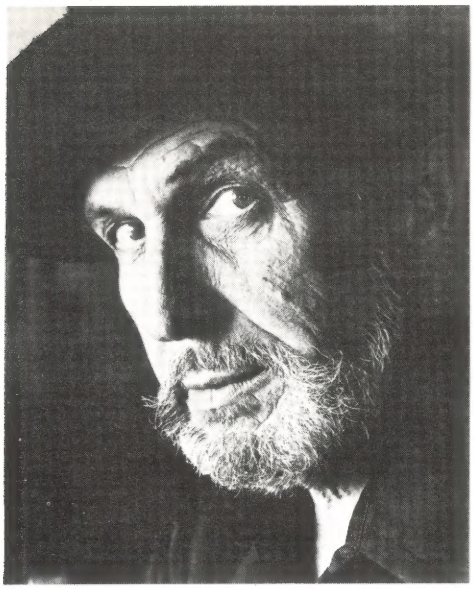
"In the film, during a scientific experiment, a miscalculation causes a man to turn into a tiny fly mutation," says Vincent. "We had a scene at the end in which we have to decide whether to keep this thing as a specimen, whether we would let it take its course, whether we should let the spider eat the fly, or whether we should put it out of its misery. Well, it took us two whole days to shoot that brief scene with a straight face. It was hysterical on the set. We'd start each speech and we'd just break up, because all the time there was a little voice coming from the fly, saying 'Help me, help me.' Awful!"

Vincent Price does not, and never has, taken himself or his work too seriously. Au contraire. "I find almost everything funny, and myself funniest of all." Another thing. When people meet the 70-year-old Merchant of Menace for the first time, they are always amazed by his well-mannered mildness. For the last two or three years, Price has been enjoying considerable success in the U.S. with his one-man Oscar Wilde stage presentation. But despite his talent at portraying the gifted writer, he will forever be best known as the one contemporary who followed in the footsteps (and equalled them, say his fans) of Boris Karloff and Bela Lugosi. Clearly, Price is the last of this breed.

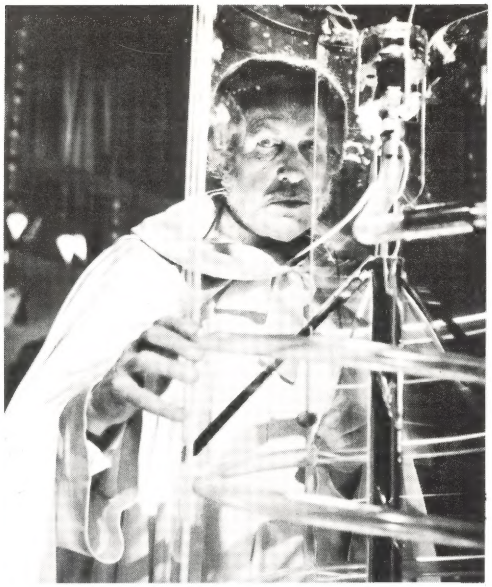
But he points out that in the horror field he has not portrayed monsters as much as rubbed shoulders with them: "That's right," he says. "Most of the pictures that I've done in that vein have been really based on some quite extraordinary stories like 'The

**Vincent Price** in his inimitable role "The Life of Oscar Wilde."





In one of his villainous roles .



Vincent Price in the abominable "Dr. Phibes."

Of his villainous roles in films like "House of Wax," Price says, "I'm impersonating the dark unconscious of the whole human race. It sounds sick, but I love it."

"The Raven" with two masters of menacing roles, Peter Lorre and Price. —1962.

Pit and the Pendulum,' 'The House of Usher,' 'The Raven' and 'The Abominable Dr. Phibes.'

"So they're not really horror stories in the proper sense but gothic tales. I'll never forget going to see, as a little boy, the German classic 'Der Golem.' This was about a clay-man that came to life when the Star of David is hung around his neck. I snuck into it, unbeknownst to my parents, and wet my pants out of pure fright. Now *that* was a horror movie, but not what I do." Perhaps.

Like Coral Browne (best remembered as Vera in "Auntie Mame" with Roz Russell), his English-born wife, he certainly has a macabre sense of humor. At a recent dinner party, prepared by himself—he is a gourmet cook—he clasped his right hand and asked two or three of the alarmed guests, "Has anyone found my thumb yet?"

Adds the silken-voiced master of thrills, "I have always nursed the conviction that the end of my life would be the most exciting period of all for me. My Oscar Wilde show has proven that for me." Does he relate to the long-ago, gay character? "Of course, for he was universal: consider, he was a very clever man and a nonconformist, the ultimate individual in a repressive, conservative society. Also, he was neither completely heterosexual nor homosexual—he would not be bound by any such definitions. And he was persecuted for simply being different, for hurting no one and in fact for enriching society, parties and English literature—marvelous playright, poet, novelist and storyteller. An artist; I can always identify with an artist."

What about the memorable non-horror Vincent Price movies, in which he was inevitably a menace even when he wasn't a villain (as in "Laura")? "Oh, some of them are classics now, and looking back is fun, but that's only for cocktail parties or interviews like this. You can't nourish yourself on the past, and even at my age, there's plenty I want to do. I always had diverse interests, including cooking, travel, reading, writing—the second half of my life, and of my career, was much better than the first half. With luck and persistence, that can be true for anyone."

He concludes, "Hollywood has now disappeared as a place of work, as far as I am concerned. Three-quarters of my income comes from either being on the road, appearing in plays, lecturing about art, or making films and appearing in TV in Britain. I adapt, you see. But have no fear, my friend, I'll be haunting you all forever. When I die, I want my tombstone inscribed: I'LL BE BACK!" ★

# INGRID and GRACE
## Self-portraits of nobility

**INGRID:** Heroic and compelling, she played Anna Karenina in real life!

**GRACE:** Three years ago she paid her final visit to Hollywood.

**by Patrick Agan**

The deaths of Ingrid Bergman and Grace Kelly were worldwide news, the stuff of headlines, especially since two of the screen's most famous blondes died within weeks of each other; Ingrid to cancer after a grueling battle, and Grace, to a stroke that caused her to lose control of her car and careen down a Riviera mountainside.

Ingrid and Grace dead. Events that made the world pause and contemplate.

Ingrid: *Casablanca, Rage in Heaven, Goodbye Again.*

Grace: *To Catch a Thief, The Country Girl, Mogambo.*

Each had been once crowned Queen of the Movies, helping to define the now almost throwaway title of "superstar." Each also rose to top acting acclaim under the directorial hand of Alfred Hitchcock, Ingrid in 1945's *Spellbound* and Grace nine years later in his classic *Dial M for Murder.* In fact, Hitchcock called them his "two favorite blondes."

There were other parallels between the two, an uncanny amount, even though Grace was exiting Hollywood in 1956 when Ingrid was returning in triumph via *Anastasia*—after a six year period of banishment—the same six years that Kelly rose to fame.

Professionally their screen careers perfectly crisscrossed, yet they shared many things. Kelly (after a limited career on television—the medium Ingrid ended her career in *when she played Golda*) first came to real attention in *High Noon* as Gary Cooper's staid Quaker wife. Bergman had worked with him almost a decade earlier in 1943's *For Whom the Bell Tolls.* And under Hitchcock's direction they both worked their special magic on Cary Grant, Ingrid in '46's *Notorious* and Grace in 1955's unforgettable *To Catch a Thief.*

*B.H. (Before Hitchcock), however, both stars had an Oscar to decorate their mantlepieces—and both had been nominated before winning.*

*In 1943, Ingrid received a Best Actress nomination for For Whom the Bell Tolls* while ten years later, Grace got a Best Supporting one for *Mogambo.* Their personal walks into movie history came shortly for each when Bergman won Best Actress for 1944's *Gaslight* (after Hedy Lamarr had turned down the part!) and Kelly in '54's *The Country Girl,* in which she'd starred with yet another mutual co-star, Bing Crosby.

One came from Sweden and the other was as American as apple pie, yet Ingrid and Grace both elicited an immediate audience reaction that quickly made them stars. In retrospect it was a sharing of radiant innocence.

Look at Bergman at the piano facing a taut Leslie Howard in *Intermezzo,* and then look at Kelly's portrayal of the shy young bride in *High Noon.* There was determination and an almost icy sensuality to each at first glance yet that quickly warmed to an elegance of sincerity and believability. That innocent radiance that lingered beneath was shortly developed by the studios into qualities that helped each capture and hold every film she made.

Though both were products of the much-maligned "studio star system," Ingrid and Grace made it work for them. Certainly they made a few turkies (Bergman's *Saratoga Trunk* and Kelly's *Green Fire* come immediately to mind) but they quickly became so popular that their studio heads shopped carefully for the right

properties. In the end, their personal decisions were what affected their careers because they were women who led with their hearts.

When legends die, the initial reaction is to dwell only on their golden career moments. Yet when such as Ingrid and Grace leave us, these seem almost secondary. Instead one recalls their separate degrees of personal courage.

When Bergman travelled to Italy in 1950 to work with director Roberto Rossellini in his *Stromboli,* she had no idea that she would not be returning the untarnished star she left. She had admired his film, *Open City,* and wanted to work with him. They did, and in the process fell madly in love. Ingrid was still very much married to her Swedish doctor husband, so when she announced she was pregnant by Rossellini, Hollywood ostracized her for the next half dozen years.

In the vastly shifting morality of the Fifties, Ingrid became perhaps its first public victim. Congress wanted her permanently exiled, perhaps due to pressure from the Catholic Church since she'd so convincingly played a nun in *The Bells of St. Marys'* and then *Joan of Arc* three years later in 1948. (In a memorable radio broadcast Louella Parsons scolded Ingrid in an open letter over the airwaves, ending it with the classic line—"Ingrid, whatever got into you!")

Princess GRACE of Monaco's last professional appearance was in "The Nativity," a syndicated Christmas special filmed for the Family Theater network shortly before her death. In the special, which CARY GRANT introduced, the late Princess served as hostess to a program of music and drama performed at St. Peter's Basilica and other Vatican sites.

The years of Ingrid's exile were, ironically, the years of Grace's stardom during which she made eleven films. During the filming of perhaps her best, *To Catch a Thief* (1955), Grace met the suave Prince Rainier, ruler of the microdot principality of Monaco where she was filming. Their romance blazed hotly and she shortly terminated her MGM contract for marriage.

Such impulsiveness from these so-called icy blondes of the screen! Who would have expected such behavior from them? No one, which is why their romances came as such startling surprises.

Grace came home to film *High Society* with Crosby and Sinatra and also made *The Swan,* starring as a young princess. And then she simply walked away from it all, leaving MGM with a pile of scripts, including *Cat on a Hot Tin Roof,* to be retailored for other talents.

**OSCAR WINNERS: Grace** gets a congratulatory kiss from **fellow Oscar winner,** Marlon Brando.

**Ingrid** holding her third Academy Award for "Murder On the Orient Express."

Despite their individual romantic decisions, their personal publicity never waned. For Ingrid the early Fifties were hard. Ignored by Hollywood, she finally married Rossellini, but despite his brilliance he was not a money-making director in a movie industry still recovering from World War II. It was Ingrid who found herself the financial mainstay of her growing family (son Robertino, and later, daughters Isotta and Isabella) by starring in inferior European films such as Rossellini's *Europa '51* and *Angst* ('54).

When 20th Century Fox came forward in 1955 with a $200,000 offer for her to star as *Anastasia,* it was a welcome signal to return to Hollywood and all was forgiven. And what a homecoming it was, for after rapturous reviews, Hollywood topped off her return with an Oscar as Best Actress of 1956 over competition as stiff as Katharine Hepburn *(The Rainmaker)* and Deborah Kerr *(The King and I).*

Though the youthful beauty of *Intermezzo* and her Hitchcock years was dimming, Ingrid didn't seem to care, switching confidently over the ensuing years into character parts as in 1961's *Goodbye Again* and '64's *The Visit.* This phase of her career was not only accepted but rewarded as well when, in 1974, she won her third Oscar (this time Best Supporting Actress) for her role as the anxious missionary in the all-star *Murder on the Orient Express.*

We saw Princess Grace mature also, but in a different way via grocery store tabloids and an occasional television interview which centered on her life as Monaco's Serene Highness. In 1962 she was inches away from a movie return when Hitchcock approached her to star in *Marnie.* She wanted to do it and her husband was for it but her subjects were not and, as would prove to be continually true over the years, she felt her first responsibility must be towards them.

Instead she concentrated on her home and family, also bearing three children, Albert, Caroline and Stephanie. One regret she expressed shortly before her death was that the royal children had to be raised in the full glare of the papparazzi's collective eye, yet, "I'm extremely proud of them." Even Princess Caroline's short marriage to a much-older Parisian playboy was something she was eventually able to smooth over. "They've been raised with a sense of duty and honor and while they resented being public figures, I think they've done very well. After all," she acknowledged with a smile, "growing up has never been easy, has it?" A redundant question for the 52-year-

Her romance with Roberto Rossellini brought about an international scandal which condemned Ingrid to a 14 year exile.

Ingrid and her third husband, Lars Schmidt, who was with her when she died.

One of the last photos of Grace.

**Prince Rainier** and **Princess Grace** toast their guests at wedding reception.

old princess who had spent so much of her own youth in front of cameras.

Grace Kelly started her acting career on television and it was on that medium that Ingrid Bergman ended hers with her tough and touching portrayal of the late Israeli Prime Minister, Golda Meir. Though in terrible pain of what would be the final battle in her twelve-year war against cancer, she put in 12–15 hours daily shooting the four-hour TV-film on location in the Middle East. At 67, the remnants of her great beauty were totally disguised for this role, a fact she relished—"I'd been 'beautiful' for so long it was boring"—not to mention the strict shooting schedule. "Work is wonderful when you are sick; it's really the best medicine," and obviously a prescription that worked for her as Ingrid won an Emmy for her final performance.

Ingrid and Grace: so alike and yet so different.

Ironically, for a while just last year, it looked like another, familial, connection was being established between the two when Princess Caroline became involved with Robertino Rossellini. Unfortunately that romance, though fostered by Grace, ended just months before the stars' deaths.

Had it come about it would have been interesting to see, this union and the effect on their famous mothers. One can almost picture them on either side of Monaco's St. Nicholas Cathedral watching their children wed. One can imagine the smiles for photographers and the reams of publicity locking the pair together in happy headlines. Yet, for Ingrid and Grace, that was not to be. Instead they lie, peacfully we hope, half a continent apart, both revered and admired. And both leaving a rich film legacy proving them always stars, and always women. ★

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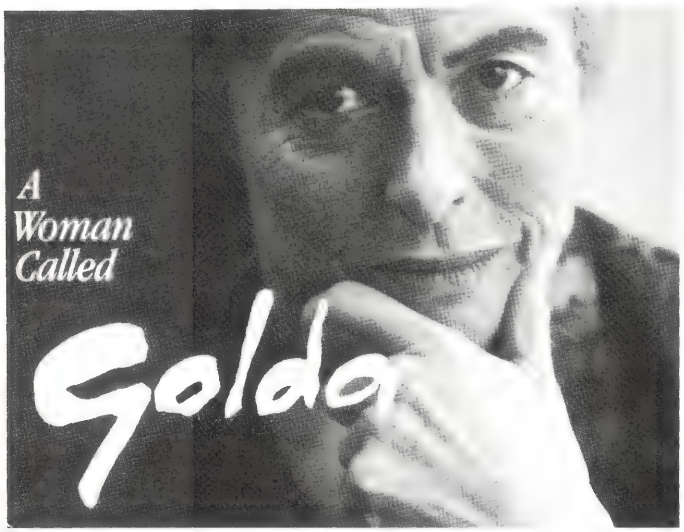
**Patrick Agan** is a Hollywood-based writer who has published numerous books on the film world, his latest being *The Decline and Fall of the Love Goddesses* (Pinnacle Books).

Career of Ingrid Bergman—three-time Oscar winner.

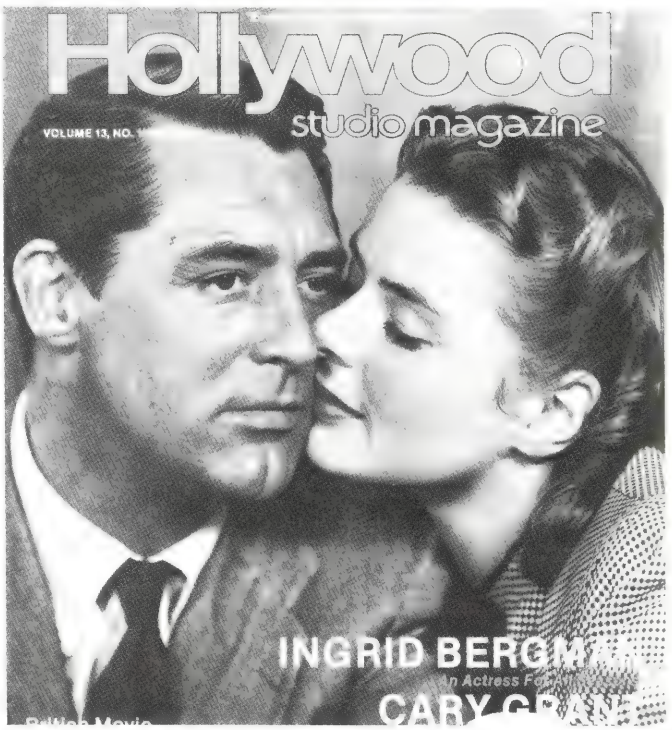



She knew the final curtain was descending when she played *"Golda."* The *courageous star said,* "Cancer victims who don't accept their fate will only destroy what little time they have left."

**Upon arrival** in Hollywood from Sweden; She won her first Oscar for *"Gaslight"* with **Charles Boyer.**

After a six year banishment, she made a triumphant return to the screen, Oscared for the second time in *"Anastasia"* with Yul Brynner and Helen Hayes;

Costume test for *"Saratoga Trunk."*




**Ingrid Bergman** and **Cary Grant** on the April 1979 cover of HSM. This photo was the favorite of Cary Grant's and from his personal collection taken when they starred in Hitchcock's "Notorious."

**Sir John Gielgud** congratulates the star on her performance on stage in *"The Constant Wife."* (Photo by Yani Begakis);

Ingrid's last film was *"Autumn Sonata"* with Liv Ullmann.

She attracted wide notice in second film, *"High Noon."*

The first of her Hitchcock pictures, *"Dial M For Murder."*

With Bing Crosby in *"High Society."*

A rare photo of **Grace Kelly** with Jeanne Crain (unidentified escort) & Paul Brinkman at a Beverly Hills garden party in the Forties. Charles Finley Collection.

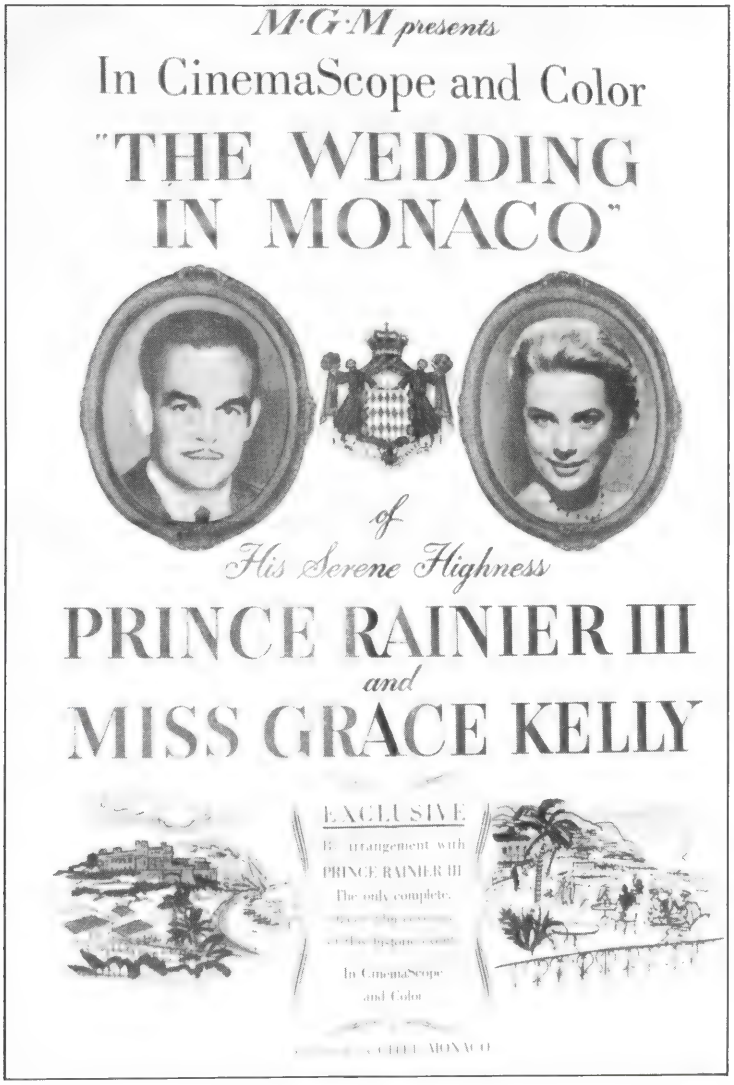
She convinced skeptics she was no mere beauty, but a fine actress in *"Country Girl"* with Bing Crosby and William Holden.

Alfred Hitchcock, who praised her "sexual elegance," directing Grace and Cary Grant in famous kiss scene from *"To Catch A Thief."*;

*During filming of "The Swan"* with Louis Jourdan;

# A sad end to a Fairy-Tale

by Lee Graham




*ORIGINAL MGM POSTERS COURTESY BRUCE CERVON*
*Photo Frank Edwards*

**Grace** had the air of a princess long before she acquired the title.

Once upon a time a prominent Philadelphia couple became parents of a daughter, one of four children, whom they named Grace Patricia. As a child she was shy and overshadowed by her family of champions. But she grew up to be beautiful, bright and gay (in those days gay meant carefree). She attended expensive finishing schools and then became a successful model.

When she decided to become an actress, she didn't have to struggle like other girls. You see, she was greatly talented and a career was handed to her on a silver platter. In a short time she was a reigning movie queen playing opposite such kings as Clark Gable, Gary Cooper, William Holden, Bing Crosby, Cary Grant and Frank Sinatra. Her career reached its height when she won an Academy Award against the favored star "born-in-a-trunk" whose life was as tragic as our heroine's was happy.

Once upon a later time, the cooly austere actress met her stalwart Prince Charming and, following a fairy tale romance, became the bride of a man whose home is still his castle (and vice versa). She sailed off into the far blue yonder to become Princess Grace of Monaco. Princess Caroline was born to Grace and Prince Rainier in 1957 and a year later, making their life complete, a 101-gun salute announced the birth of a new heir to the throne—Albert Alexander Louis Pierre. Also added to the family was Princess Stephanie, born in 1965.

They lived happily ever after! At least until that tragic day when the story ended with the Princess trapped in a burning car.

And I always thought fairy tales had a happy ending! ★

**Lana** cuts the ribbon at the new Walden Bookstore (top). **Signing** her new best selling autobiography for the long line of awaiting fans!

TV's top series "Falcon Crest" with Lana Turner, Robert Foxworth and Susan Sullivan.

# Lana Turner on Book-Trip-Fans stand in line

**By Brian O'Dowd**

One of the alltime great beauties of the silver screen the glamorous Lana Turner has been very busy these past few months with the filming of her hit CBS television serves "Falcon Crest" at the Burbank Studios and at the same time, when she can, she is off on the road traveling across the country to promote her sizzling new autobiography "Lana". She has appeared on various radio and T.V. talk shows and when time permits at book stores to sign her new book for long lines of eagerly waiting fans. People stand in line for hours to catch a glance of the love Goddess known as Queen of MGM. Miss Turner is what Hollywood is all about.

I met her recently in Beverly Hills where she was opening the new Walden Book store and signing copies of her book "Lana". Some of her fans had been in line for four hours.

Later on I asked Miss Turner how she liked working at Burbank Studios. "I love it, but it's not like good old MGM. Working on "Falcon Crest" is very exciting...just wait, the scripts keep getting better. I love the character that I play." How do you like working at the rush pace of television? "I don't enjoy all the sitting around one has to do just to do a three minute scene. I do love working in television but it is very hard work."

I asked Miss Turner, What advice do you have for the young? "You must be able to laugh at yourself and not at others and have a good sense of humor. That helps one out in life. One should listen to the people. Have good taste. It has always been difficult to survive, but I think it's harder today." She recalled, "At MGM we had to do what we were told; one moment we were doing drama, comedy like 'Andy Hardy', then they would put you into a muscial of which I had my share like 'The Merry Widow' and 'Latin Lovers', I sang and danced in a number of pictures. One was with Artie Shaw, 'Dancing Co-Ed'.

Lana has always been the center of attention, a strong lady who expresses her feelings with an open honesty. She has class and is as full of life and busy as ever. Truly one of the lovliest ladies on and off the screen. It's nice to see her back on top where she belongs.

# Claire Bloom in the limelight

**by Doug McClelland**

Excluding Fred Astaire, jauntily perched up there on a peak all his own, the two most graceful performers I have seen in thirty years of reporting on show business were not Fonteyn and Nureyev but Leigh and Bloom. Vivien and Claire, that is.

No dancers (although each of these not dissimilar women studied it as youngsters), actresses Leigh and Bloom move with the most exquisite elan of all stage-screen-TV stars in my ken. I recall most particularly Leigh's performance in the otherwise standard 1963 Broadway musical *Tovarich.* She portrayed a White Russian grand duchess reduced to working as a a maid, and the elegance with which she wielded a broom was something to behold. With Bloom, a standout was again a 1960s performance in an imported BBC-TV production of Tolstoy's *Anna Karenina.* Bloom remains the finest Anna I have seen, more calculating than the tragically all-suffering errant wife and mother of most interpretations, and surpassingly graceful: gliding about the rather bunched-up TV rooms of period Russian decor, she sometimes seemed to be passing wraith-like *right through* the furniture.

I chatted briefly with Bloom at a cocktail party in New York soon after the program was telecast, mentioning my high regard for her unconventional Anna. I noted that she had given this enduring literary heroine more dimension by making her less sympathetic than was popular in dramatizations, to which she remarked, "Oh, yes. She was a destroyer."

Coincidentally, Vivien Leigh also played Anna in a rather chilly 1948 Alexander Korda film, while in 1958 Leigh and Bloom starred together on the London stage in the aptly titled *Duel of Angels.*

Bloom doesn't mention her Anna Karenia in her new autobiography, *Limelight and After: The Education of an Actress* (Harper & Row, $13.95). But then, her husbands (actor Rod Steiger and producer Hillard Elkins) and lovers (currently, writer Philip Roth) are brushed aside with little or no mention, too. She does tell us that her younger brother is the successful film editor John *(The French Lieutenant's Woman)* Bloom. Claire Bloom's dignified little volume is the straightforward story of the overly serious but talented and beautiful London lass, born to middle-class Jewish parents in 1931, who became a professional actress at age fifteen and was soon somewhat stultifyingly dubbed "The English Rose."

Claire Bloom in ***The Haunting.***

Little but acting mattered to her then, and little but acting matters to her in this book. She keeps her skirts firmly tucked around her. *Limelight and After* just may be the least anecdotal star memoir I have ever read. It is certainly the most single-minded and direct such work in recent tell-all years. Although few living actresses (if any) have co-starred with so many distinguished names of the English-speaking theatrical world, Bloom does not tell all she may know of colleagues Olivier, Gielgud, Richardson, Scofield, Burton, Scott, Newman and Leigh; and certainly she does not say what she could about her marriage to Rod Steiger, which produced their interestingly named daughter Anna (now studying for an operatic career). It is almost a relief. If grace has been one of her great attributes while acting, it is no less evident in her lean but eminently readable prose.

Her story, furthermore, is handled with considerable charm; if one is a Claire Bloom fan (as I have long been) it is sure to be a joy. She has not had the publicity she deserves, and her book fills in the gaps. It is also touching, as when, after coldly rejecting her n'er-do-well re-married father, she learns a short time later that he has died suddenly.

**Claire Bloom & Richard Burton** in ***The Spy Who Came In From The Cold.***

A highlight is her vivid recounting of the early-1950s making of her first film hit, *Limelight,* opposite Charles Chaplin. To her initial annoyance, the legendary filmmaker acted out for her even the smallest moments of her role as a suicidal ballerina, and insisted that she imitate his every nuance. But she did as he commanded. The result was a classic production that

***Richard III*** with **Claire Bloom & Laurence Olivier.**

put her on the map—and a *Time* cover. It is perhaps the most deeply felt, arresting and historically valuable section of the book.

Somehow, though, she never really seems to have felt at home in movies. For years, she writes, filming made her self-conscious and uncomfortable, and she disliked living in Hollywood. She made a number of films there (including *The Brothers Karamazov, The Buccaneer, The Chapman Report, Charly, The Illustrated Man*). but prefers the British-made ones (such as *Richard III, Look Back in Anger, The Spy Who Came in from the Cold*).

Bloom clearly favors the stage. Scoring her first notable success in that medium in 1952 in the Old Vic's *Romeo and Juliet, opposite Alan Badel, she went on to acclaim here and abroad in Rashomon, A Streetcar Named Desire, Ivanov, A Doll's House, Hedda Gabler* and *The Cherry Orchard.* Classical theater, obviously, has been her metier.

Claire Bloom is not a lighthearted woman. She is intense and no doubt dedicated, as well as, it would appear from her words, somewhat bitter that she has not become the kind of theatrical deity to whom all the best new roles are offered. Despite her pervasive tact, she allows herself at least one startling opinion when she says, "On Broadway I would say I played almost consistently to dud audiences." That will come as a surprise to the many aisle-sitting "duds" such as I who have faithfully, attentively and demonstratively enjoyed her performances on that thoroughfare over the years.

Perhaps the Big Role, the one that would send her name soaring, has not come along for Claire Bloom—yet. But there have been enough good ones to have established her not only as one of the handsomest actresses of her generation but also one of the most accomplished. *Limelight and After,* in spite of her modest self-deprecation, is a charmingly civilized record of just that. ★

MGM's ***The Outrage*** in a scene with Paul Newman & Claire Bloom.

***The Chapman Report.*** (L to R) Claire Bloom, Glynis Johns, Jane Fonda, Shelley Winters.

***Charly*** with Cliff Robertson & Claire Bloom.

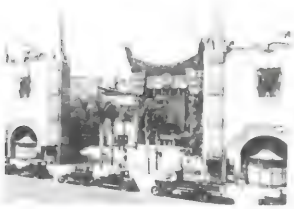
***Limelight*** with Charles Chaplin & Claire Bloom.

***Look Back In Anger*** with Claire Bloom & Richard Burton.

**Claire Bloom in *The Buccaneer,*** directed by Anthony Quinn.

An illustrated history of

# Hollywood's famous Chinese Theatre



**Second installment** of the Illustrated History of Hollywood's famous Chinese Theatre with 16 exclusive, never-before published photos from the Richard Hudson collection. First installment with 16 photos appeared in the December 1982 issue of HSM. There are 31 photos in all that can be ordered for your collection.

Top : The unforgettable blonde, Jean Harlow, pointing to her hand and footprints, Sept. 29, 1933. Gary Cooper, Aug. 14, 1943. Bette Davis, 1950. Bottom: Lana Turner, May 24, 1950. Marilyn Monroe and Jane Russell, June 26, 1953.

## Collector's rare photos offered HSM readers

Hollywood Studio Magazine presents this interesting photo/history of the famous Hollywood Chinese Theatre in two parts. The photos presented are exclusive and never-before published. Photos were shot by many and various photographers and are a special collection presented by Richard Hudson. These photos plus 100 others taken at various ceremonies are now available for purchase. They are truly a collector's dream. Samples fully illustrated have just been made available for your inspection. The company offering them only requests that you return the proofs after viewing them. To inspect the samples, please send $1 for postage and handling to *Quality First,* 6546 Hollywood Blvd., Suite 201, Hollywood, Ca. 90028.

TOP ROW (L to R): Jack Oakie & Sid Grauman, 1945, Gene Tierney, 1946, BOTTOM ROW (L to R): Irene Dunne and Rex Harrison, 1946. Lauren Bacall watches as Humphrey Bogart is immortalized, 1946.

TOP ROW (L to R): Rosalind Russell, 1959, Natalie Wood, 1961, Sophia Loren, 1962. Center - Susan Hayward, 1951 Shirley MacLaine and Jack Lemmon, 1963, BOTTOM ROW (L to R): Gene Kelly, 1969, John Travolta, 1980.

# Fantasy Islands

## Movie Lore and Thoughts of Paradise in the West Indies

The beach in front of **Sam Lord's Castle** on Barbados. An alleged pirate, Sam Lord once plundered ships by hanging lanterns on the coconut trees for the purpose of directing ships on to a reef. The castle is now a hotel and tourist site.

**Gary Crandall,** contributor to Hollywood Studio Magazine, displays a copy of the magazine while relaxing in front of Club Med in Martinique. Once a pirate's hideaway, Buccaneer's Creek is just one of the Caribbean locales peppered with movie lore.

**by Gary Crandall**

I could almost hear Tatoo hollering: "De plane, boss! De plane!" as I cruised in for a landing on Martinique. But although Ricardo Montalban didn't come out to meet me I knew I was on some sort of fantasy island. The crystal blue water, the palm-dotted sands, and the smogless skies told me this is what Hollywood scenarios are made of.

The Caribbean has always been rich in the film lore of Hollywood. Without the brigands and buccaneers who swarmed through these islands in the 17th century we wouldn't have such swashbuckling movie legends as Douglas Fairbanks, Errol Flynn, and Burt Lancaster.

Being a confirmed movie fan (and somewhat of a swashbuckler myself—in the Danny Kaye/Walter Mitty tradition), I wanted to see for myself these "isles beneath the wind."

Hollywood, I discovered, had been here many times before. And so had the pirates. On the southern tip of Martinique lies Buccaneer's Creek—once a hideout for the French pirates Jean Lafitte and Belain d'Esnambuc. It's a cove laden with memories of sea battles and sunken treasure. But now it's home to a different type of adventurer—the laid-back adventurer of Club Med.

In addition, I found that the Caribbean is peppered with all sorts of movie lore. At nearby St. Lucia is a beautiful inlet called Marigot Bay. It was here that scenes from "Dr. Doolittle" were filmed. It brought to mind Rex Harrison's memorable line from that movie: "I hope I can communicate with the Giant Lunar Moth. I only speak Common Moth."

Scenes from Sophia Loren's "Fire Power" were also filmed here. A tropic lagoon favored by the yachting set, it has been called "the most beautiful bay in the Caribbean" by none other than James Michener.

On the leeward side of Barbados Claudette Colbert lives much of the year in her stately home called *Bellerive.* In her seventies now, she stays in touch with Hollywood through such friends as Frank Sinatra who drops by for regular visits. Ms. Colbert also was responsible for inviting President Reagan for a visit to Barbados last Easter. It was a proud moment for the Bajans and put Barbados in the filmland spotlight.

But Barbados is used to kleig lights and Arri's. This island was also the setting for another film—"Island in the Sun." It starred Sidney Poitier and James Mason, and was shot at Farley Hill Mansion on the more rugged north end of the island. The site of the mansion is now a national park.

As the birthplace of Josephine Bonaparte, Martinique is still very much a part of France and often hosts its film celebrities. The French film star Annie Girardot visited the Club Med site at Buccaneer's Creek just two weeks before I was there. And, of course, it might be noted that Pierre and Margaret Trudeau met at another Club Med . . . although Pierre may have grown to regret *that* particular

**Bellerive,** the stately home of **Claudette Colbert** is on the gold coast of Barbados. She is visited on a regular basis by Frank Sinatra and she also hosted President Reagan last Easter.

trip.

Because of their natural beauty, these islands can easily conjure up images of paradise. And to foster that dream they are used as a backdrop for fashion spreads, T.V. commercials, travel brochures, and magazine layouts . . . in addition to Hollywood films. In fact, the islands inspire a wonderful sense of tropic lassitude. No freeways. No smog. No cardiac arrest. The first thing you do when you get here is take off your watch. The second thing you do is nothing.

It's a place where you can slip happily into Tennessee Williams characters—be a spiritual vagabond riding out life on rum-soaked dreams and rudderless illusions. Amid the humid tropic indolence you can almost hear Katharine Hepburn calling from the balcony: "The calla lillies are *such* a delight this time of year, don't you think?"

Set among coconut palms, bougainvilleas, and hibiscus, I soaked up this ambiance for a week at the Club Med on Martinique. Billed as "The Antidote to Civilization," Club Med has created its own unique Creole village for romantic escapists. It is, however, one of the misfortunes of modern living that most people manage to bring all the trappings of civilization along with them.

True, there are no radios, television, or newspapers at Club Med. But the fragile calm of Paradise was never designed to stand up under the onslaught of busloads of New Yorkers arriving at its doorstep. Heavily promoted on the east coast, this Club Med might well be called Le Club de New York. And perhaps the most exotic thing about this invasion is the glowing pink color these pasty inhabitants of Gotham turn after one day in the sun (don't they get *any* sunshine in the Bronx?). Ahh, to own the Solarcaine franchise of the Lesser Antilles.

But their blisters (I saw some the size of half-dollars) and torched bodies are worn as a kind of red badge of courage. "Wait'l dey see my gawgeous tan back in New Yawk!" they exhult between painful groans. This miracle of nature is accomplished by direct flights to JFK airport from the islands—before these crimson adventurers begin to peel like lizards.

Perhaps being a California native (and gulled in my youth by the Hollywood dream factories), I may assume too much about the rest of the world when I expect everyone to have seen the ocean, experienced the wonder of tan-lines, or know how to sail a Frisbee.

And so, I discovered (despite what Hollywood says), that there are a few flaws in Paradise. For example, I arrived in Paradise, but my luggage kept going to some place else in the southern hemisphere. As I filled out the official form in hopes of recovering it, I noticed the airline referred to my errant luggage as "delayed" not lost. It was fortunate I was in the tropics. All I need do is slip on a pair of French "Speedos" and bask in the sun. But a week in Martinique without my Frisbee? What's a Californian to do?

And there were other shattered illusions. Club Med itself, despite the setting and delicious cuisine, proved to be somewhat of a cross between summer camp and a not-so-classy singles bar scene. Well, a good place to practice speaking French, I thought. But outside Club Med, a very thick Creole patois is spoken—virtually incomprehensible to the untrained ear. Inside the Club, of course, my New York companions spoke a form of English that was incomprehensible to the untrained ear.

And then there was the influence of French existentialism. The roads of Martinique were most surely designed by Jean Paul Sartre. Careening around blind curves, passing against on-coming traffic, and dodging deadly obstacles with the glee of Gallic *independence*—I sat in a *taxi collectif* squashed among eight other people. They were locals so it didn't seem to bother them. But I felt not only the deeper meanings of existentialism, but the nagging sensation that not everyone appreciated Paradise as much as I did.

Or maybe it turns out that Paradise—like Hollywood—is a rendering of the imagination.

Even with a great tan, the hint of disillusionment must have shown when I stepped off the plane back in California.

"Where'd you go?" someone asked.

"Martinique."

"Looks as if it didn't meet all your expectations. What were you hoping to find?"

I thought a moment, and couldn't help echoing the words of Peter O'Toole from "Lord Jim": "I was rather hoping I would find Paradise," I smiled. ★

# IDA LUPINO

## Gem of the Emerald Isle

by Bill Kelly

An early photo of Ida Lupino when she arrived from her native England in the U.S. to make films.

Ida Lupino today.

From the moment she sauntered into Humphrey Bogart's life in Walsh's memorable *High Sierra,* 23-year-old Ida Lupino became the sensation of the American *film noir* genre. Signed by Warners to a blessed contract, she became the chilling "moll" of the '40s cinema, giving staggering performances as sexy, tough tramps or worldly-wise heroines. Her unique beauty and distinctive talent caused critic W. Whitebait to note: "Ida Lupino gives us the best moll I have ever seen." There was scarcely a flicker she made, hissables included, that spectators could walk away from feeling fleeced. It is generally agreed among cinemelodrama connoisseurs that the Lupino achievement is the ultimate—putting her in the same frame with Bette Davis, Joan Crawford and Ann Sheridan.

In her first photodrama at Warners she was superb as the trollop wife of Alan Hale in *They Drive By Night.* Ida possessed an insight into character far in excess of her tender years, and gave her part a cold viciousness that was chillingly effective. In this marvelous melodrama of truck-driving brothers battling crooked bosses, she aptly supported Bogie and Raft, who had already achieved an enormous following as reliable menaces. According to Jack Warner, he suffered an attack of indigestion when his pet pigeon, Ida, flew the coop during filming because an astrologer told her the film would be unlucky: half a milion had been spent and an irate crew was relocated until her return. He implied she was harder to handle than a harpooned whale, but found her so magnifyingly perfect for gangsterish flicks, that he cast her in numberless classics: *The Sea Wolf,* sparkled by Eddie Robinson and John Garfield; *Out of the Fog,* Garfield again; and critics heralded her with raves for her performance as the strong-willed sister pushing Joan Leslie into show biz in the 1943 belle-lettre, *The Hard Way.*

Born February 4, 1918, into a British vaudeville family of Italian origin, her father was Stanley Lupino, who had abandoned an acrobatic troupe to invade Heartbreak City. She trained at Rada, toured as an extra, and was spotted by Allan Dwan, who quickly cast her in his 1933 *Her First Affair.* Paramount put her in a flock of nifty cheapies in the '30s, one worth utterance, *The Search for Beauty* ('34) with a Goliath named Larry "Buster" Crabbe. If nothing else, it proved that Ida Lupino was a starlet worth cultivating. In 1938 Miss Lupino married British-born Louis Hayward, known to the front row kids as "The Man in the Iron Mask."

"My favorite film was *Ladies in Retirement,*" Ida recently told this interviewer. "Louis (Hayward) and I did it together at Columbia in 1941. He has a lovely wife, June, now. We are still pals. Then I married Collier Young, and I am still married to Howard Duff but I haven't seen him in ten years—except on television."

In the late '50s, she and Duff had their own TV series, *Mr. Adams and Eve.* When he took a powder she branched out to become a successful producer and director. At the last audit, she has been credited with 348 shows.

Her fare-thee-well for Warners was a flopperoo, *Escape Me Never* ('47) with Errol Flynn. Discussion naturally developed over whether magnetic Errol was as bad as mudslingers envi-

sion:

"I can tell you one thing," Ida responded, "Errol was not a homosexual, not a rapist, and certainly not a Nazi—he hated them! He never raped any minor tootsies but I can give you the names of many women who tried to seduce Errol. It's coming out in a book I'm doing with Bernard Katts, *Lupino—She Is Different.* Nobody can sue me. Some are dead. Errol's dead. I'm alive to defend him. If he hadn't been married I'd have probably said yes.

"He came to me one day toward the finish of *Escape Me Never.* He was down in the dumps. He was a hellofa pilot and boat skipper. I called him 'Baron' and he called me 'Little Scout.' He said, 'I'm down in the dumps, would you come to my house and have a night-cap? I've got something to tell you.' He had just finished writing *My Wicked, Wicked Ways.* He said to me, 'Lupe, I tried to join the RAF because England is getting it from those dirty, bloody Germans. You know I'm a good pilot. I don't have to tell you I wanted to fight for England. I was turned down. It wasn't easy to take . . . They tell me I have the Big C of the left lung—don't tell anyone!' This is the man they said was a Nazi!"

In such dispirited states, some guys take their problems to a bar, to a shrink, to church, to gypsy mystics, even Dear Abby. Dick Powell, like Flynn, was drawn to Ida.

"Dick was a buddy of mine," said Ida. "He knew he was going to die. I did *Four Star Playhouse* with him for three and a half years. Dick was the head of it when I used to drop by his office. One night I left by mistake, my manuscript, "The Green Peacock" and outlines of TV ideas I had for a series, called "A Matter of Minutes." I used to direct a lot of the series called *Thriller* with dear Boris Karloff. Dick called me one night and asked me to stop by his office. He had found my outlines. He wanted me to come to Four Star to produce the series.

"Then he asked me how Howard Duff and I were getting along—I told him we were separated. He said he and June were fighting like two mountain lions. I said 'We're a fine pair, aren't we?' He said, 'Yes, I think we'd make a damn fine pair.' 'What do you mean?' I asked. He said, 'Look, I may not live long, the Doc says. Why can't I spend the time I have left with somebody I like?' 'Why not?' I answered. He said, 'I'm talking about you.' I said 'Good.' I went out a couple of times on his sailboat. One night after a wonderful fish dinner, Dick got very serious with me and said, 'Let's go back to my place.' He said, 'Look Lupe, if things are not happy for both of us and I have no right to say this, but would you think of spending what time there is left for me, with me?' I said, 'Oh yes, Dick.' He said 'I hope it will be more than two months.' It wasn't."

"High Sierra" with Ida Lupino and Humphrey Bogart. (Warner Bros. 1941)

Ida Lupino from the thriller "The Devil's Rain."

Some people don't know how to get a kick out of life, except in a beastly way. Ida suddenly remembered how gutter vulgarians rubber-stamped John Garfield, and the sticky headline ink never washed off.

"Garfield's real name was Julius Garfinkle, a wonderful Jewish guy. I have Jewish blood in me, too. He used to call me his sister and I called him my brother. We swore we were brother and sister in another life. He was blacklisted by Warners after being hounded by society in the form of the righteous anti-Communist crusaders of the House Un-American Activities Committee. I found Julie, who was not a drunkard, at the Keys Club across from Warners, getting smashed. I knew in advance what it was because I had heard about it.

"'Julie, are you letting those bastards crack you up?' I asked him. 'I know you are not a commie!' I said it in a loud voice and people turned around. I said, 'Yes, I'm talking about John Garfield—he is NOT a communist—he hates them!' Julie looked at me and said, 'Lupe, have you been drinking, honey?' I said, 'No, but you have, and I'll have a stiff one with you.' We had a few and I told him, 'Look Julie, I know what Warners is doing to you. They told you unless you played that rotten picture, which we have all been offered but turned down, they'd suspend you indefinitely, and you won't be able to work because they'll call every studio in town and say, 'Don't hire Garfield —he's a commie.' John said, 'So you know what they have done to me."

"In 1952 Garfield signed to do a play, *The Big Knife.* I ended up doing the picture eight months after his death, with Jack Palance. Five doctors told him he couldn't continue the play because he had heart disease. I was with him three nights before he died, holding his hand. He was scared to die."

Ida has a daughter, Bridget, by Howard Duff. On her front door hangs a picture of Duff, asking him to come back. She seldom leaves her garden, and then only when a friend, Tim O'Sullivan, popular Hollywood singer and toastmaster, escorts her to various charity events. There are no luxury sedans, no chauffeur, no gardener and no security guard to patrol the grounds of her modest hideaway. In fact, there is very little to remind you that you have just spoken with one of Tinsel Town's most glamorous and really great talented survivors. ★

## IDA LUPINO'S BEST FILMS

1940 They Drive by Night, Raoul Walsh (Warner Bros.)
1941 *High Sierra,* Raoul Walsh (Warner Bros.)
1941 *The Sea Wolf,* Michael Curtiz (Warner Bros.)
1941 *Out of the Fog,* Anatol Litvak (Warner Bros.)
1941 *Ladies in Retirement,* Charles Vidor (Columbia)
1943 *The Hard Way,* Vincent Sherman (Warner Bros.)
1948 *Road House,* Jean Negulesco (20th Century Fox)
1956 *While the City Sleeps,* Fritz Lang (RKO)
1972 *Junior Bonner,* Sam Peckinpah (Cinerama)

# Vera Ellen: The Belle of Broadway

**Vera-Ellen** at the height of her popularity.

**by Caren Roberts**

She possessed more vitality, energy, and pep than any other star, Shirley Temple notwithstanding. She epitomized the wholesome girl next door, and yet she could possess very alluring qualities if she desired.

Why is it then, that Vera-Ellen never reached superstardom? Certainly she had the talent, charm, and looks that make up a "star." She starred in several of the big-budget musicals produced at MGM, and performed on Broadway. Whatever the reason, the public obviously didn't take a close look at Vera's talent. With the exception of Fred Astaire, there wasn't a dancer who could top her. She was as flexible as a rubber band, and as delicate as the finest china. She was a feather-weight with the strength of a body builder. She could take one's breath away with her lighter-than-air dancing ability.

Vera-Ellen bounced into this world on February 16, 1926, in Cincinnatti, Ohio. She was the daughter of Martin and Alma Rohe. Vera started dancing when she was ten years old to build up her frail body, and in doing so, began a career which luckily coincided with the period of the big musicals.

Vera hit Broadway after appearing in nightclubs, touring with the Major Bowes Amateur Hour and with the Ted Lewis Band. She was also a Rockette at Radio City Music Hall. Her first big break came when she landed a role in a Broadway show called "By Jupiter" with Ray Bolger. Before and after that point, she appeared in several other Broadway shows such as "Panama Hattie" and "A Connecticut Yankee."

Samuel Goldwyn noticed her talent and pertness, and brought her to Hollywood to team her against Danny Kaye in two successful films, "The Wonder Man" and "The Kid From Brooklyn." Vera was not the star, but she made quite an impression on the critics with her lively spirit and staggering dancing ability.

Vera went on to co-star in several other films, such as "Three Little Girls in Blue" with June Haver, and "Carnival in Costa Rica" with Dick Haymes. She was still as lively as ever, but the films were not blockbusters by any means. Goldwyn had let her out of her contract by this time, so Vera began free-lancing. Her roles were unforgettable, but she continued to try and improve herself.

The big-budget musicals at MGM were Vera's next milestone. She is probably best remembered for her roles in these musicals. Who could forget her in the mind-boggling "Slaughter on Tenth Avenue" sequence with Gene Kelly from the film "Words and Music"? Such perfection has never been exceeded. It seemed that Vera had finally found her niche at MGM. She had a seven year contract with the studio and she was starring with leading men who were compatible with her so far as dancing was concerned. In "On the Town," Vera again performed with Gene Kel-

**Donald O'Connor, Ethel Merman, George Sanders** and **Vera-Ellen** in "Call Me Madam."

ly, and the two were dynamite together. Here was Vera in her finest hour; young, beautiful, and bursting with talent. She *was* Ivy Smith (or at least you wanted her to be).

"Three Little Words," Vera's next musical at MGM, was a wonderful film which traced the careers of songwriters Bert Kalmar and Harry Ruby. Vera played the wife of Bert Kalmar, played by Fred Astaire. The two of them together reached tremendous heights in film dancing. The delightful "Mr. and Mrs. Hoofer at Home" number was a joy to watch. One can imagine how many hours they spent rehearsing it! The lovely "Thinking of You" number only heightened our admiration for their abilities. (It was especially interesting to note that "Bert" and "Jessie" looked remarkably well for being abruptly shaken out of slumber at 2:00 in the morning!)

Vera went on to star in other impressive musicals, although none of them could compete with the previous MGM films. She starred in such films as "Happy Go Lovely," "The Belle of New York" (again with Mr. Astaire), "Call Me Madam," and "White Christmas." In the latter she danced wonderfully in the "Abraham" number, seemingly full of that endless verve and spirit.

Vera's last film was called "Let's Be Happy," in 1957, with Tony Martin. She had led an active social life during her film days, including a publicized romance with handsome actor Rock Hudson. In 1954, Vera married wealthy oilman Victor Rothschild, but that marriage ended in divorce in 1966. From that point on, Vera lived in seclusion in the Hollywood Hills, with her mother as her only relation. She moved unrecognized about Hollywood, and that was the way she liked it.

In her finals years, Vera was very ill. She would hnave probably wanted to be remembered as the girl she played in "On the Town," Ivy Smith, when she was at the height of her career. Once you see Vera-Ellen, you don't easily forget her. She had too much charm and "star quality." Her dancing ability has never been surpassed by any other woman and it is unlikely that it ever will be. Vera is only one star in a galaxy of stars who were talented and attractive, but she had something special. A slight change in one of the titles of her movies sums up Vera perfectly: she really was the "Belle of Hollywood." ★

With their careers just starting, **Virginia Mayo** and **Vera-Ellen** took a couple of days away from Goldwyn Studios for a visit to Lake Arrowhead. *(From the Jerry Edwards collection.)*

With **Fred Astaire** in "Belle of New York."

# STARS ON RADIO

PART 2

**by Paul Gallagher**

"A radio...is a small, noisy plastic case with a teenager attached." Possibly some of us nowadays agree with whoever made this caustic comment. Battery radios, transistors, radios in cards, walkie-talkies, pocket radios, even wrist radios—one type or another, radio is a part of nearly everyone's routine. There's AM and FM, HiFi, UHF, clear channel stations, short wave stations, newsmen, sportscasters, weather experts, disc jockeys and their strange spiels, rock and roll, acid rock, soul music, and, of course, the always present commercials. Celebrating its 60th anniversary during 1980-81, radio today is a taken-for-granted, always available commodity.

It wasn't always so. While the glamorous days of old-time radio may be over, never to return, thousands of Americans still remember the friends they made and the shows they knew and loved during those nostalgic years. When we ran our *Stars On The Radio* feature a few months ago we were deluged with many favorable letters. One HSM subscriber said "the wonderfully nostalgic pictures accompanying the article brought back so many nostalgic memories that I could practically hear the voices of the stars just like I did 30 and 40 years ago when I used to listen to these shows on the radio." So, for all the readers who asked, here's another selection of rare old photos taken during the Golden Days of Radio. ★

Here's Agnes Moorehead doing her famous radio interpretation of ***Sorry, Wrong Number.*** Barbara Stanwyck did the role on screen.

**George Burns** and **Gracie Allen** supplied the comedy and **Tony Martin** supplied the music when the three teamed for this CBS radio show.

For over 20 years the **Jack Benny Show** was one of the most popular comedy hours on the air. Jack was truly in a class by himself.

Lucky was the studio audience that got to see **Lana Turner** and **Rita Hayworth** together! It was for a special tribute to Uncle Sam's Armed Forces and it aired on NBC on December 22, 1941.

When ***The Jolson Story*** rejuvenated Al Jolson's career, CBS signed the legendary showman to an exclusive three-year contract for both radio and television.

In 1936, Ethel Barrymore took the occasion of a radio interview with Ben Bernie to announce her retirement from the stage.

Lionel Barrymore, bearded for a film role, steps before the mike for an NBC show called ***Sigmund Romberg's Studio Party.*** The date was March 25, 1936.

Here's the one and only Zasu Pitts starring in a Lux version of ***Dulcy*** in 1936.

**Stop or Go** was the title of Joe E. Brown's radio show. Contestants answered questions and swapped gags with Joe, a master ad-libber.

Greer Garson and Gregory Peck recreated their original screen roles in ***The Valley of Decision*** for the **Lux Radio Theatre.**

Characteristically, Dagwood (Arthur Lake) Bumstead finds life full of perplexities—even at script rehearsals for CBS' ***Blondie*** series. Penny Singleton had the title role just like in the movies.

Here's Dick Powell in action during a ***Hollywood Hotel*** broadcast. Dick was both singing headliner and master-of-ceremonies on the show.

In 1941 Charles Boyer and Olivia DeHavilland co-starred in ***Hold Back the Dawn.*** Six years later they played the same roles on a Lux show.

Howard Keel was reunited with his ***Calamity Jane*** co-star when he guested on **The Doris Day Show.**

During her 20 years on the air, Louella Parsons had nearly every big movie star on her show. Here she interviews lovely Jane Russell.

# STUDIO COLLECTORS CLUB

**Collecting Movie Memorabilia For Fun and Profit**

by Robert Kendall

# Introducing the Colt— John Wayne Commemorative

The John Wayne Commemorative was introduced at a press preview at the NRA show in Philadelphia in May. Steve Ferber, center, and John Wayne's sons Patrick, left, and Michael, admire it.

*The man's name alone is probably one of the most immediately recognized worldwide. With the name goes the legend, the image — tall and straight, dignified manliness, honest with a keen sense of fair play. That image was perhaps the key ingredient in some of the most entertaining films many of us have ever seen.*

*John Wayne was a product of Hollywood in its purest form. He was, in a sense, born on the silver screen; his image projecting the best traits of American manhood. He fine-tuned that image and developed it into a character larger than the roles he played. John Wayne became the embodiment of the American hero, a legend in his own lifetime.*

**John Wayne**

Below
'The Alamo" 1960

**The Man—John Wayne**
**Great American Hero**

That John Wayne has a place in the history of America seems certain. The memory will fade, but unlike most famous Americans who are preserved in the pages of testimonials written about them or their exploits which only see the light of day when they are taken down from the shelves of libraries, future generations of Americans will be reminded of John Wayne as long as television exists and people sit down in front of it for a moment's relaxation. Every man who ever wanted to return to a simpler time, a time when things were as clear cut as good guys and bad guys, will always find a John Wayne movie where justice is quick and fair, and heroes ride tall in the saddle.

Who will ever forget the climax of "True Grit" when the lone grizzled, old marshall confronts the four outlaws and shouts out to them across the meadow: "I mean to kill you or see you hanged at Judge Parker's convenience, which will it be?"..."Bold talk for a one-eyed fat man," the leader sneers. The Duke pulls his six-shooter and cries out, "Fill your hand you sonofabitch!"

*CLINT SCOTT*
*Courtesy of COLT Handgunning*

## World-wide tour Presley memorabilia

Elvis never toured overseas but it looks like the vast Presley memorabilia stored at Graceland in Memphis, Tennessee, will. The Smithsonian Institute is meeting with Graceland officials to organize a worldwide tour of The King's gold records, awards and other memorabilia objects, in the Spring.

## Lost In Space Robot for sale!

I have in my possession a very rare item I have been trying to sell, but to no avail, this item is the original 'Lost in Space' Robot from the 60's, mint condition and in the Original Box. I was wondering if you could help me sell this item, I know that is a very strange request, but I don't know where else to turn.

**John Dasprzyk**
68 Lackawana Ave.
Sloan, N.Y. 14212

Ed. Note: Though we do not run items for sale in this section, how many people have "Robots" for sale?

If you wish to contact other Collectors with similar interests, send the story on your collection, how collected, what you have, value, etc., to Hollywood Studio Magazine, c/o Collecting Editor, P.O. Box 1566, Apple Valley, Ca. 92307.

## The Collectors

### "HOLLYWOOD" /a most unique shop

Movie Memorabilia price list and interesting comments on fan letters for HSM collectors from Ward Harrison, who operates "Hollywood", a most unique shop formerly located in Hollywood and now at 1019 Bardstown Rd., Louisville, KY. 40204

1. Paul Newman's racing helmet $50.00
2. Jimmy Stewart's General's cap with his name inside $65.00
3. Clark Gable's cowboy boots (in poor condition) $75.00
4. Montgomery Cliff's dressing robe from "Raintree Country" with his name inside $150.00
5. Yvonne de Carlo's Spanish jacket with her name inside $75.00
6. Buddy Rogers 1950's shirt with his initials (Mint condition) $40.00
7. Rosalind Russel's entire canceled checks with logo (1946-1949) $5.00 ea.
8. Edward G. Robinson's signature from his canceled checks with logo $5.00 ea.
9. Lucille Ball's handwritten note with her logo $10.00 ea.
10. Irene Dunne's handwritten notes with her logo $10.00 ea.
11. Debby Boone's handwritten notes with her logo $6.00 ea.
12. Natalie Wood's handwritten notes with her logo $10.00 ea.
13. Buddy Roger's handwritten notes with his logo $10.00 ea.

My collection is so extensive and varied it would take your entire magazine to quote prices. I am now in the process of going through and organizing hundreds of fan letters to the following stars: Milton Berle, Kirk Douglas, Steve Lawrence, Edyie Gorme, Barbara Streisand, Doris Day, Mitzi Gaynor, Robert Wagner, Natalie Wood, Jimmy Stewart, Irene Dunne, Buddy Hackett, Gene Kelly, Rita Hayworth, Ray Bolger, Paul Newman, Joanne Woodward, Mrs. Clark Gable, Shirley Jones, Shaun Cassidy, Edgar Bergen, Randolph Scott, David Soul, Paul Michael Glaser, Fred Mac Murray, June Haver, Buddy Rogers, Lucille Ball, Dinah Shore, Liza Minnelli, and others. Then I want to find a publisher who could get behind doing a book on the letters fans write to their idols. It would truly make an incredible book. Perhaps it could be called, "Star-Crazies"!

**Ward Harrison**
Louisville, KY.

### James Darren Collector

I collect anything on singer/actor James Darren. In 1977 I began collecting pictures and newspaper articles. About a year later I added his albums, 45's and posters from his movies. Now, I tape everything he is on and recently have started videotaping his TV appearances in the area, also sheet music from his early records and personally autographed photographs. Last March I was in a newspaper picture with James and some other fans. In April of 1978 I had the privilege to meet him in a restaurant run by a friend, Mike Dispigino. The value of this collection to me is priceless. But I'd say I've spent over $500.00 putting it together. I'd like to correspond with other fans of James Darren or people with stuff to swap.

**Eileen McGroarty** Philadelphia, PA

### Jerry Edwards-Vera Ellen Collector

I have been collecting everything I can get my hands on about Vera-Ellen since I was twelve years old and that was nearly 30 years ago.

It all began when Vera-Ellen made a personal appearance at Norwood View Elementary School. I was a student there when Vera came back to Cincinnati to publicize her latest film which was 'Belle of New York' with Fred Astaire, and to visit her old school and neighborhood.

I began collecting articles and photos of Vera from movie magazines of the time and later as I grew older I continued by going to book stores and buying the back issue magazines of the 40's.

My collection now consists of over 200 black and white and color (8 x 10) photos, several albums containing photos and clippings from magazines and newspaper articles, I have posters from White Christmas, Belle of New York and Call Me Madam plus lobby cards from Lets Be Happy and Three Little Girls In Blue.

I also have some photos of Vera's night club act which she did at the Dunes Hotel in Las Vegas in 1955, a small mirror with Vera's photo on the back, a bubble gum card, sheet music from Three Little Words and Three Little Girls in Blue plus the sound track albums from Words and Music, Three Little Girls in Blue and Three Little Words.

I loved to Los Angeles in 1959 and met Vera-Ellen at a dance class I was taking. Over the years we became friends. I presented Vera with one of my albums of magazine and newspaper clippings. She was pleased and thrilled to have my gift. I have seven personally autographed pictures of Vera-Ellen which she gave me and I have kept the Christmas cards she sent to me.

The last time I saw Vera-Ellen, we had lunch at a small restaurant next door to Paniaeff dance studio where Vera still took dance classes, she never stopped! At that lunch I took two of my albums for her to see, she was amazed, she said, "Well, if I ever want to write my life story, I'll have to borrow these, I can't remember it all." That last lunch with Vera was in early July 1981. Vera died of cancer August 30, 1981. She had been ill for some time but never talked about her illness. I'll miss her as my friend but her talent and brilliance will always be there. As Marie Windsor said at a Memorial Service for Vera, "As long as film exists she will not be forgotten."

I continue to collect Vera-Ellen memorabilia. I have two friends, one in Philadelphia and one here in Los Angeles who also collects. I would like to hear from other Vera-Ellen fans and collectors and would love to see an article on Vera-Ellen in Hollywood Studio Magazine.

**JERRY EDWARDS**
**747 N. Hayworth Ave. Los Angeles, Ca. 90046**

## Movie Memorabilia Auction Prices

SUPERMAN animated cel, cut to block. Circa 1970's. Est. $20-$35.

BETTY BOOP animated cel. Circa 1960's. Est. $55-$115.

NATALIE WOOD 8x10 ISP from "Spendor in the Grass," 1961. Est. $35-$65.

PAT O'BRIEN 8x10 SP, Vintage photo, circa 1940. Est. $25-$35.

PATSY KELLY 8x10, ISP, Vintage Paramount Pictures pub. photos dated Oct. 22, 1938 on back. Est. $35-$65.

JACK OAKIE 8x10, Trimmed ISP, dated Nov. 22, 1938 on back. Est. $40-$65.

GEORGE BRENT 8x10 ISP, dated Jan. 1939 on back. Submarine D-I, 1937. Signature has light smears on the ink. Est. $35-$65.

Current prices are recorded from antique shows, sales, flea markets and auctions throughout the United States.

## Grable collector from "Down Under"

I really feel that this should be a letter of thank yous, because of all the pleasure I derive from being a subscriber to your wonderful magazine. Each month I look forward to receiving my copy and totally enjoy its varied contents.

I thank you for the interesting article called the **"Grable Collector"** in your April 1982 issue, because at the very time I received the magazine here in Australia, I had just returned from America, where I had had the pleasure of meeting Lenny Scumaci in Chicago, and viewing his fantastic collection on Betty Grable. Lenny was just great to meet and I'm sure that after our meeting we will remain lifetime friends, apart from having a common interest in our favorite lady—Betty Grable.

Unfortunately my early collection on Betty Grable was destroyed, and it is only in recent years that I have started collecting again. However, I do feel that I must have the greatest Betty Grable collection within Australia. Once again I now have a great collection of photographs, clippings, magazines, records and video tapes, and I would like to say thank you to H.S.M. once again for placing my 'ad' in your classified column because the response has been overwhelming to say the least.

Considering that you occasionally show collectors with their collections on their favorite stars, I thought maybe you might like to show a keen Australian reader enjoying a pleasure filled stay in Chicago with the greatest Betty Grable collector in the world. My two enclosed photographs show my meeting with Lenny Scumaci, and also with part of his great collection on Grable.

I would love to hear from any Grable collectors who would care to write to me in Australia.

**Keith W. Raistrick**
**6/233 Brighton Road**
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**Melbourne, Australia**


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# Book and Record Rack

**by George Hadley-Garcia**

**"Funny Face."** The soundtrack of the classic movie musical, "Funny Face," starring Audrey Hepburn, Fred Astaire and Kay Thompson, is an ongoing best-seller at DRG Records (157 W. 57 St. NYC 10019), which specializes in nostalgic and Hollywood/Broadway recordings. Everyone knows that Mr. Astaire can carry a tune beautifully—as he does with "Funny Face,' "'S Wonderful" and other numbers here—but Audrey, whose first-billing indicated the super-popularity she held in the 50's (her first major film, 1953's "Roman Holiday," won her an Oscar and made her a nearly-instant superstar) is a major surprise.

In "Funny Face" she made her dancing debut—"Hepburn is hep!" said the ads—but she also revealed a lovely, pure singing voice (which went unused in "My Fair Lady;" Marni Nixon, the screen voice of Natalie Wood and Deborah Kerr in, respectively, "West Side Story" and "The King and I," dubbed for Audrey). Listen to her renditions of "How Long Has This Been Going On" and "He Loves and She Loves." However, the highlights of this sparkling, lighthearted album are the duets.

As most movie buffs know, the story concerns a bookish girl who is finagled into becoming a top model; along the way, she is photographed and romanced by an older, seemingly wiser man. The duets include Fred and Audrey taking their own advice in "Let's Kiss and Make Up," Fred and Kay Thompson (the high-fashion editor) having a ball with "Clap Yo Hands" and the older woman instructing the younger "On How to Be Lovely." Also, a loving, decidedly touristy salute to the City of Light, "Bonjour Paris!" featuring these three incandescent performers.

**Lena Horne**/Jazz Master Series. As she is proving in her award-winning, dazzling show, "Lena Horne: the Lady and Her Music," Lena is better than ever. Record enthusiasts are also rediscovering her music, and this DRG album features some of her best—for those who have enjoyed her one-woman show, and as an introduction or reminder, for those who haven't. Of course, there's "Stormy Weather." But also "From This Moment On," "Honeysuckle Rose," "Falling in Love with Love," "The Lady is a Tramp," "Love Me or Leave Me" and "Can't Help Lovin' That Man of Mine."

The album is minus the patter of the show-album (a two record set), but includes some of the same numbers, plus lesser-heard songs—rough diamonds which the lady polishes to perfection: "Good for Nothin' Joe," "Wish I Were Back in My Baby's Arms" and "Why Was I Born?" and a jazz classic, "Poppa Don't Preach to Me."

A record to treasure; the lady is a champ!

Another treat for jazz buffs is DRG's **In Hoagland,** featuring Hoagy Carmichael and the outstanding vocal interpretations of Annie Ross and Georgie Fame. The music is great, but what *makes* this album—and makes it addictively listenable—is the quality and infectiousness of the musicians and the singing (Fame's and Ross' voices sound like they belong in a Bogart movie . . .). The dozen standards include "The Old Music Master," a "Hong Kong Blues" which will have you thinking of Anna May Wong in perfumed corridors, "Georgia on My Mind," "I Get Along Without You Very Well," a bouncy, humorous "Drip Drop," a superbly memorable "Up a Lazy River" and "Stardust." A perfect party album—it would liven up even a gathering of dentist—or for solo listening on a rainy afternoon.


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# MOVIEREEL

Continued

was as good a time as any. So, Baby No. 2 is on the way. Already in the family—the Gummeres' 3-year-old son **Henry... Claire Trevor,** widow of agent/producer Milt Bren left her 25-year-old Newport Beach (Calif.) home for New York.

**Burt Reynolds** is single, he says, because he's afraid of marriage. In a taped interview for "Good Morning America," David Hartman asked Reynolds why he hasn't married. "I have no explanation other than fear," he said. "I don't discount the fact (that) the people who are successful and married are much happier than successful single people ...and I'd like to be a successful married person...but, obviously, not enough."...**Shirley MacLaine** and **Debra Winger** have been cast as mother and daughter in Paramount's "Terms Of Endearment," a comedy-drama focusing on the evolution of feelings between the two characters over a 25-year period.

Jim Brooks, whose credits include the creation of such television programs as "The Mary Tyler Moore Show," "Lou Grant" and "Taxi" in addition to the screenplay for "Starting Over," wrote the script from Larry McMurtry's novel and will make his directing debut. Lensing begins in March on Texas locales...**Natalie Wood's** life is going to be dissected in a Putnam book written by the actress's sister, **Lana.**

This news isn't apt to set well with **Robert Wagner,** on anything but close terms with his ex-sister-in-law since Natalie's death.

Bob isn't talking about their differences, but word is he was anything but happy when Lana took the clothes Natalie left her in her will off to Jean's Stars Apparel in the Valley—and sold the whole wardrobe to the used-duds shop...**Henry Winkler** *had* agreed to take over the leading role of the sympathetic drag queen in **Harvey Fierstein's** drama, "Torch Song Trilogy"; he was to play the role next spring on Broadway. Well, those big fraidy-cats at Paramount talked Henry out of it for fear that acting gay would hurt his career.

**PIA ZADORA** (star of "Butterfly" and the upcoming "The Lonely Lady" visits the Vestron Video stand at VIDCOM in Cannes, France.

After all, just because he's typecast as The Fonz doesn't mean Henry needs an image change. And besides, after they portrayed homosexuals, who ever heard any more of: **Laurence Olivier, Richard Gere, Michael York, Richard Burton, Rex Harrison, Robert Preston, Paul Newman, Peter Finch, William Hurt, Hal Holbrook, Martin Sheen, Alan Bates, Larry Luckinbill, Cliff Gorman, Robert Morley, Tony Randall, Richard Thomas, Christopher Reeve, Eli Wallach** or **Tony Curtis...Katharine Hepburn** suffered a broken ankle when she lost control of a car she was driving on a snowy road and hit a utility pole. Hepburn, 73, was driving in the area of her summer home in nearby Old Seabrook with her secretary, **Phyllis Wilbourn,** who suffered a broken wrist, and is now well on the road to recovery at her home in Seabrook, Conn. . . **Rudolf Nureyev** went to visit director **Franco Zeffirelli** at Franco's villa overlooking the Mediterranean. Nureyev is a demanding house guest but this time he surpassed himself in temperament. Accidentally locked out of the house one evening, Nureyev clanged the bell and howled for admittance. When someone finally heard him and went down the hill to unlock the gate, Rudi climbed the stairs, stopping to do something naughty on almost every step. By the time he reached the main house he had himself worked up into such a


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# MOVIEREEL

Continued

state he began smashing Zeffirelli's antique furniture and collection of Majolica pottery. Zeffirelli, famous as a generous host, is said *not* to have recovered to this day . . . **Joe DeMaggio,** who was married in the 1950s to **Marilyn Monroe,** has ended a 20-year standing order for thrice-weekly delivery of roses to her pink crypt in a Hollywood cemetery. **Bob Alhanati** of Parisian Florist said DiMaggio "called a mutual friend of ours and just said he wanted to stop sending the flowers. He gave no explanation . . . **Raquel Welch,** from N.Y., reports she set a Palace record in "Woman Of The Year" in eight performances—$318,790.

**Loretta Young's** independent mother, **Gladys Belzer,** is still decorating at the age of 94! Her other daughters are **Polly Ann Hermann, Georgiana Montalban** and **Sally Blaine Foster.** They all attended a party given for Ricardo Montalban in honor of his 62nd birthday.

★ ★ ★

The late Darryl F. Zanuck's daughter, **Darrylin** has started a campaign to save the famous murals in the 20th Century-Fox commissary, the Cafe de Paris. The brightly colored paintings are of 1930s Fox stars.

The **UCLA Film Archives** presented a retrospective of Josef von Sternberg's exceedingly strange, beautiful, and incoherent films, many starring Marlene Dietrich. It provided an opportunity to take a long, hard look at one of Hollywood's most unique directors. —Kirk Crivello

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## Movie News & Reviews

**By Kirk Crivello**

### Frances

It was inevitable that the movies would discover yet another Hollywood tragedy—the haunting Frances Farmer. "Frances" is a roller-coaster ride of stardom, sadness and forced institutionalization - all irresistible film material. You can't help but think that some of Farmer's complexed ordeal is self-inflicted. Jessica Lange is quite convicing as the headstrong heroine of the 1930s and Kim Stanley, the actress' domineering mother is first-rate. Sam Shepard's fictionalized political activist is almost laughable at times -always turning up at key moments in Farmer's life. It's Lange's show and she carries virtually the entire movie in high style.

### The Verdict

"The Verdict" is a suspenseful courtroom drama involving a hospital malpractice suit, whose outcome could save the career of the plaintiff's attorney. Paul Newman plays the boozing, has-been lawyer with nerve-wracking anxiety. His performance is the heart and soul of "The Verdict." James Mason as the shrewd, tough attorney for the defense is superb under Sidney Lumet's even-handed direction. The only off-note is Charlotte Rampling as the temptress who nearly does Newman in. The European import continues to sulk around as a jaded Lauren Bacall.

Hollywood' Vagabond Theatre paid homage to Republic Pictures' Vera Hruba Ralston. The gracious star appeared "in-person" with *Dakota* (1945) and *Fair Wind To Java* (1953). Now residing in Santa Barbara, she also caught neighbor, Lena Horne's opening at the Pantages Theatre.

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# ENTERTAINMENT/RESTAURANTS/TRAVEL

## Filmland FOOD 'N FUN

At Au Chambertin in Santa Monica, manager **Tan Huynh** stops to talk to **Phil Lane** and **Nancy Culiner,** among those who've discovered the gourmet restaurant.

**Nick Washington,** owner of Nick's Restaurant in West Los Angeles, greets actress **Sarah Simmons** ("Zelda" on TV's "General Hospital") among the diners at the National Blvd. restaurant.

### How to Beat Your Video Games

**Vestron Video,** major independent distributor (Stamford, CT) has announced details of its initial original productions for the home video market. The three programs, entitled "How to Beat Home Video Games," are the debut offerings in a projected series, the first created specifically for the home video medium. To promote the sale potential of the series,

## LONI IN STARPRINT PLAZA

Loni Anderson and Dorothy Lamour recently put their hands and footprints in the Starlight Plaza of Six Flags Movieland Wax Museum in Buena Park, Calif. More than 230 TV and movie greats are replicated there in wax.

## SUPER LOVE BOAT DUE IN 1984

If TV's "Love Boat" maintains its tremendous popularity, viewers may see "Captain Stubing" on the bridge of Princess Cruises' new "Super Love Boat" in 1984.

Due in service in late 1984, the as-yet unnamed, 40,000-ton vessel now under construction in Helsinki, Finland, will be the largest and most advanced modern cruise ship ever constructed.

Costing in excess of $150 million, the ship will carry 1,200 passengers, which is considered to be low passenger density for a ship of its size. It could have been designed to carry over 1,600 passengers, but instead, will offer more spacious accommodations.

The ship will be the first of its kind in presenting some unique and innovative design features - such as, all staterooms in all categories will be outside rooms with large picture windows. Every room will have individual climate control, and twin beds will be convertible to doubles. Every stateroom will contain a tub bath as well as a shower, and each will have a refrigerator and TV. All suites,

## HOLLYWOOD'S 1983 'WALK OF FAME' STARS

**Twelve new stars** to brighten Hollywood's tourist attraction, the famous **"Walk of Fame"** have been named for 1983. Included are: Dyan Cannon, Telly Savalas, and Marie Windsor for Motion Pictures, Stan Chambers, Iron Eyes Cody, Beverly Garland, Rich Little and William Shatner for Television, and John Denver, Raphael Mendez (posthumous), Smokey Robinson, and Paul Williams for Recording.

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deluxe rooms, and some standard staterooms will have private balconies.

A Promenade Deck will run the entire length of the vessel. This popular strolling and lounging deck has been eliminated in some ships of new design. There will be four pools of varying shapes and sizes, and two fresh water jacuzzis.

The lounges and show rooms will be spacious, and contain the most advanced acoustics and electronic equipment to supplement the entertainment. And, there will be a large, elegant casino featuring a full array of gaming tables.

From a navigational standpoint, the ship will contain the most advanced and sophisticated equipment available, and will be fully-stabilized to ensure the smoothest sailing possible.

As with the current Princess ships —Island Princess, Sun Princess and Pacific Princess, the new ship will be of British registry, with British officers and crew. Also, as with the present ships, the dining room will be Italian—a Princess trademark.

As the ship will be of world stature, it will make some longer, exotic-type cruises, but it is expected to begin its service from its home base in Los Angeles to the areas pioneered by Princess Cruise—the Mexican Riviera, Trans/Panama Canal and Alaska.

## "THE BLACK BOX" FEATURES VINCENT PRICE

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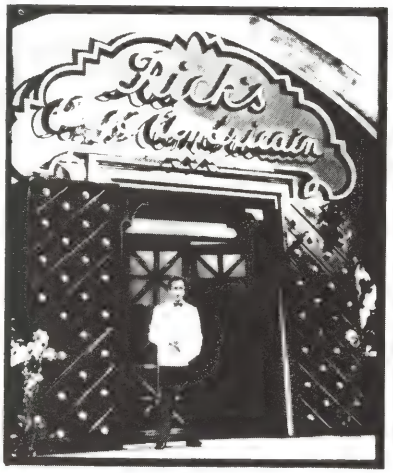


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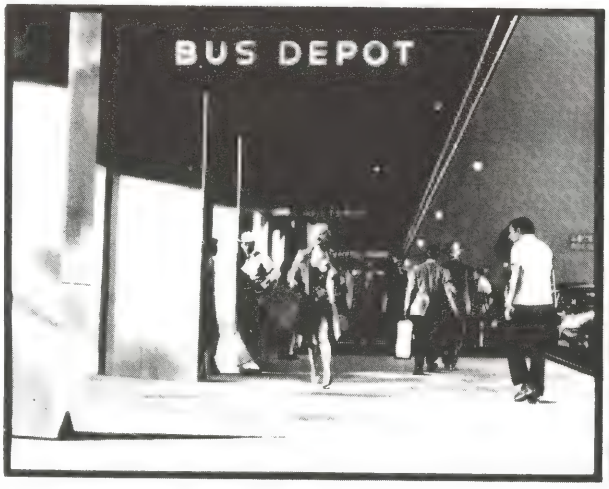


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**HOLLYWOOD COLLECTIBLES:** Games, puzzles, photos, paperbacks, buttons, etc. S.A.S.E. with wants. Dalton Futch, 1013 N. Forbes Rd., Plant City, FL 33566 (2-4'83)

**MOVIE POSTERS,** pressbooks, lobbies, comics, paperbacks, rare films, 64-page catalog. $2.50, deductible. Geoffrey Mahfuz, Box 289-HSM, Prudential Center Station, Boston, MA 02199. (2-3'82)

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**WANTED/TRADE:** Marilyn Monroe, especially old covers. Have half a garage full of 30's to 80's star material, paperbacks, photos, etc. Prefer to trade. Barbara Edwards, Route 4, Marietta, Ohio 45750 (2-3'83)

**Trade and Sell** clippings, 70's and 80's, stars mostly. Want Tatum O'Neal, Jamie Lee Curtis, Carrie Fisher and Stevie Nicks. Judy Stone, 1440 East 4045 South Salt Lake City, Utah 84117. (2-4'83)

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**I COLLECT** Shirley Temple but have huge files on stars to sell/trade. I'm slow but honest. JoAnn Janzen, 1721 Park Place, Wichita, Kan. 67205 (12-2'83)

**WANTED:** Absolutely anything on **AUSTRALIAN films** and stars. Will buy or trade. Ilona Zoerner, 6651 Fresh Pond Road, Ridgewood, NY 11385 (11-3'83)

**Wanted: Clippings, photos,** etc. on Mary Tyler Moore. Send description and price. Edward Graham, 121 North Broadway 11-K, White Plains, NY 10603 (12-2'83)

**WANTED ANYTHING ON MARILYN!** Diane Leanzo, 198 So. Long Beach Ave., Freeport, NY 11520 (10-2'83)

**W.C. FIELDS** collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (12-8'83)

**WANTED:** Press kits, movie scenes, stills, film clips, publicity posters, U.S.A. and foreign magazines, articles VHS video movies, memorabilia on the beautiful Miss Sybil Danning. Send list-titles, price, etc. Jim Donahoe, 204 Ripka St., Phila., PA 19127 (phone 215-483-7763) (12-3'83)

**WANTED: Stills,** posters, lobby cards, clippings, magazines, anything on Asians/Orientals (Chinese and Japanese) in the Hollywood film, especially the Silent Period. The famous and not so famous: Anna May Wong, Sessue Hayakawa, Tsuru Aoki, Lady Tsen Mei, Yukio Aoyama, etc. and on Hayakawa Feature Players and the Haworth Studio. Yoshio Kishi, 165 West 66th Street, New York, New York 10023. (12-3'83)

**WANTED VIDEO TAPES** in Beta format of any Planet of the Apes movies. Lou Lapp, 516 North Park, Centerville, Iowa 52544 (2-3'83)

**ELIZABETH TAYLOR** scrapbooks wanted. Clippings, stills, posters, paperdolls, magazines, 1950's or earlier. C. Silva, 601 Eaea Place, Honolulu, Hawaii 96825 (2-4'83)

**Anything on** Johnny Mathis, Joan Davis, Clark Gable, Amy Holdeman, 5521 W. Vermont St., Indianapolis, IN 46224. (2-3'83)

**WANTED:** Anything on Sylvester Stallone. Especially personal items. Michelle Lomier, 4581 E. Nevada, Fresno, CA 93702. (2-3'82)

**Wanted: Tyrone Power** items—video tapes (Beta), "The Last Idol" by Fred Lawrence Guiles (hardback), correspondence with some Ty fans. Connie Johnson, 121 Harvard St., Colo. Springs, CO 80911 (2-3'83)

**WANTED: Anything** on TV show FRIDAYS, especially MELANIE CHARTOFF, MARYEDITH BURRELL. Also LARRY DAVID, MARK BLANKFIELD. Would like to hear from other FRIDAYS fans who wish to keep track of their favorite stars. Ron, 123 Cleveland, Hudson, PA 18705 (2-'83)

**Looking** for anything you have on Marilyn Monroe, especially 'Salute,' 1946. Send description & price to Patrick Mulqueen, 84 Warren St., Lackawanna, N.Y. 14218 (2-3'83)

**MICHAEL TYLO** material wanted. Actor on "Guiding Light" & VHS of 1982 Daytime Emmys. Florence Liebman, 2910 Grand Concourse, Bronx, NY 10458. (2-3'83)

**INFO** appreciated on what has happened to actress Alexis Smith recently. F. Raimo, 3595 Cortner, Long Beach, CA 90808. Thank you. (2-'83)


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material. Especially 30's & 40's mags with KH on cover. Also any clippings, articles or original stills. **Have Judy Garland** material plus other stars **to sell or trade.** Sandra Quinn, P.O. Box 224, Sunol, CA 94586 (2-6'83)

**Wanted: Liza Minnelli** and Jane Powell TV appearances on video cassettes (VHS), audio material not on records, color stills, lobbys, poster, miscellaneous, from private collector or memorabilia shop. Darrell Bennett, POB 14024, Atlanta, GA 30324. (2-4'83)

**PERSONAL** Anthony Perkins photographs wanted. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710. (2-'83)

**WANTED: ANYTHING ON BENNY HILL,** photos, posters, newspaper or magazine clippings, especially want from any European publication. Will buy it all. Write me! Kory Martin, 924 East Haltern Ave., Azusa, CA 91702. (2-'83)

**TONY AWARDS wanted**—Beta Max tapes of telecasts and Playbills for Tony Wards. W. R. Hagan, 470 W. 24 St., NY, NY 10011 (2-'83)

## WANTED: ERIC CARMEN

materials. All video articles, stills, bios, radio shows, concert memorabilia, etc. on this "undiscovered legend." Tricia Daniels, 53-41 207 St., Bayside, New York 11364. (2-4'83)

**WANTED: 8x10 photos** of the 1-sheet or 3-sheet on the films of Eleanor Powell, Jerome Kern. WANTED: pics of Vera-Ellen dancing in her films. Barry, Box 8021, North Hollywood, CA 91608. (2-'83)

**ORIGINAL PRESSBOOKS** wanted for The Conqueror, Quo Vadis, Salome, Ivanhoe, Ben Hur, Greatest Show..., Sign of the Cross, David & Bathsheba, etc. Buy or trade. Philip Jaeger, 2107 Elizabeth, Zion, IL 60099. (2-3-4'83)

**WANTED: Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (11-3'83)

## 17. FAN CLUBS

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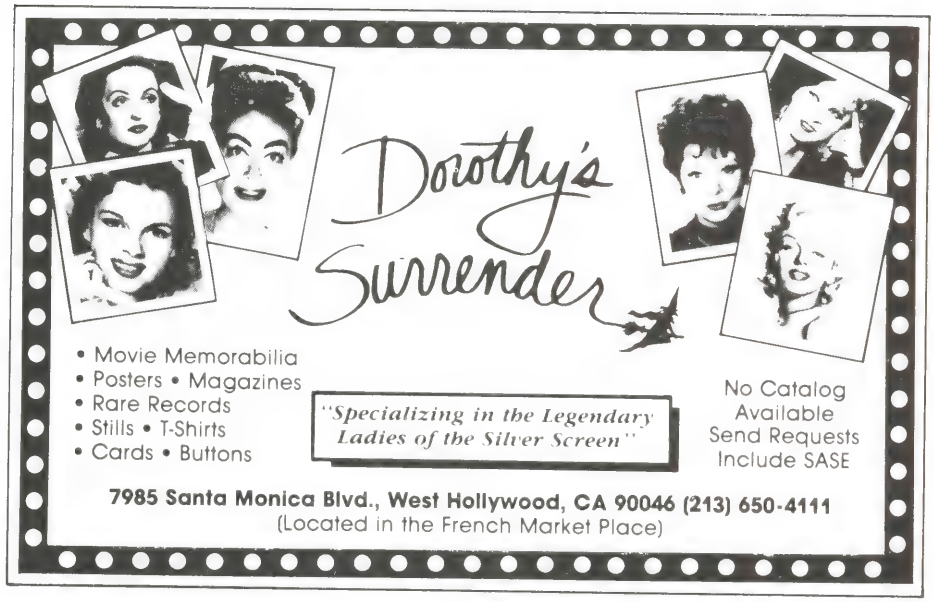
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# *FILM FAN QUIZ*

by Stephen W. Anderson

*Film Buffs — test your knowledge. How many can you answer?*

1. Who were the leading ladies in *Red Headed Woman, The Redhead From Wyoming, The Reformer and the Redhead, The Redhead and the Cowboy,* and *The Man Who Loved Redheads?*
2. What was the first feature film in Cinerama?
3. What sort of animals starred in the films *Francis, Rhubarb, The Mighty Treve, The Great Rupert,* and *Once Upon a Time?*
4. What were the original homelands of Francis Lederer, Alex D'Arcy, Victor Francen, and Phillip Dorn?
5. What actors portrayed Jesse James in the films *Jesse James* (1939), *Badmen of Missouri* (1941), *The Great Missouri Raid* (1952), *Kansas Raiders* (1953), and *The True Story of Jesse James* (1956)?
6. What Academy Award winning songs were written by Sammy Fain?
7. What were the final films of Humphrey Bogart, Tyrone Power, Gary Cooper, and Clark Gable?
8. Who starred in the Nancy Drew series of the late 30's?
9. *Belles on Their Toes, In Another Part of the Forest, Our Hearts Growing Up,* and *Dear Wife* were sequels of what films?
10. Who played *Captain Caution* (1940), *Captain Fury* (1939), *Captain China* (1949), *Captain Scarlet* (1953), and *Captain Lightfoot* (1955)?
11. Monogram Pictures was a subsidiary of what studio?

### FILM FAN QUIZ - ANSWERS

1. Jean Harlow, Maureen O'Hara, June Allyson, Rhonda Fleming, and Moira Shearer.
2. *How the West Was Won* (1962), but the process was first used in the film *This is Cinerama* (1952).
3. Mule, cat, German shepherd, squirrel, and a caterpillar.
4. Czechoslovakia, Egypt, Belgium, and Holland.
5. Tyrone Power, Alan Baxter, MacDonald Carey, Audie Murphy, and Robert Wagner.
6. "Secret Love" from *Calamity Jane* (1953) and "Love is a Many Splendored Thing" from the film of that title (1955).
7. *The Harder They Fall* (1956), *Witness For the Prosecution* (1957), *The Naked Edge* (1961), and *(The Misfits* (1961).
8. Bonita Granville, John Litel, and Frankie Thomas.
9. *Cheaper By the Dozen, The Little Foxes, Our Hearts Were Young and Gay,* and *Dear Ruth.*
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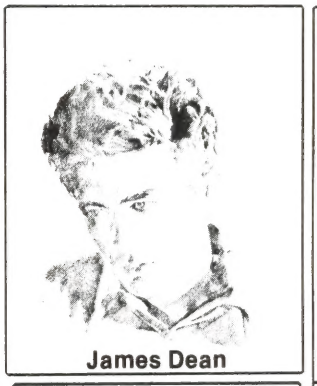
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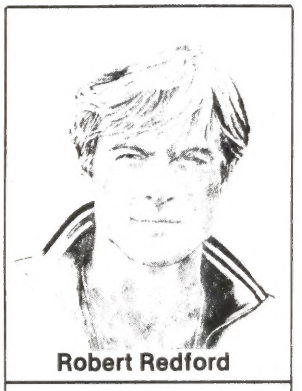
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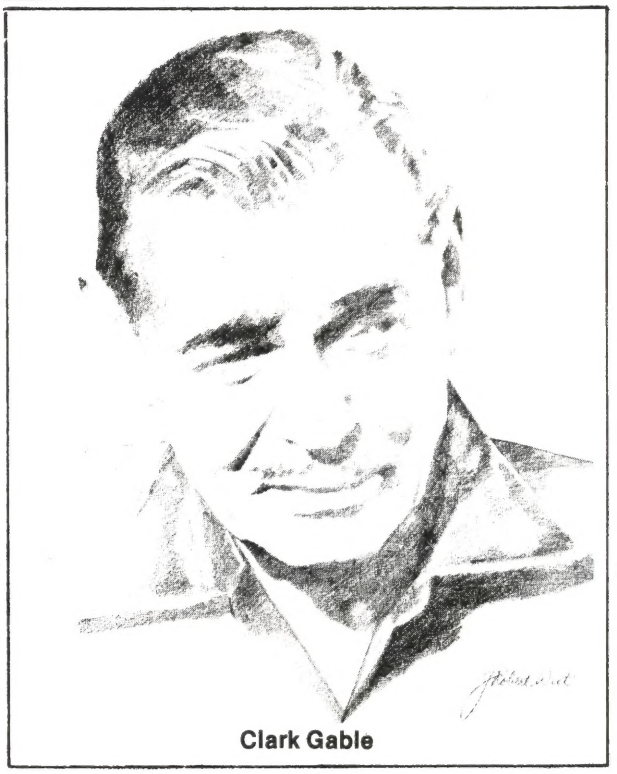
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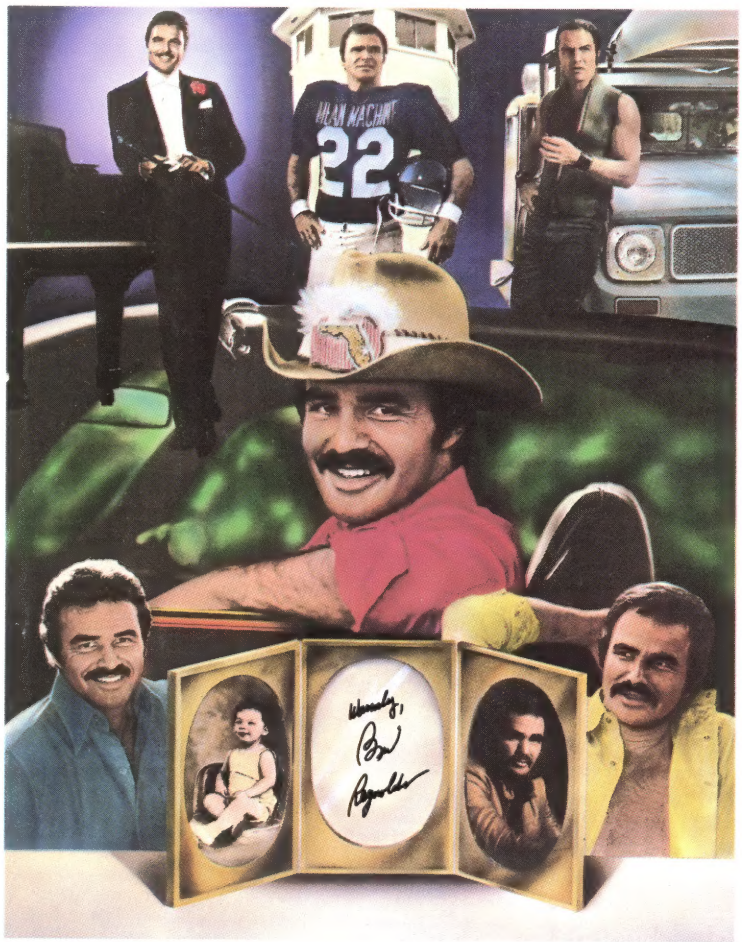

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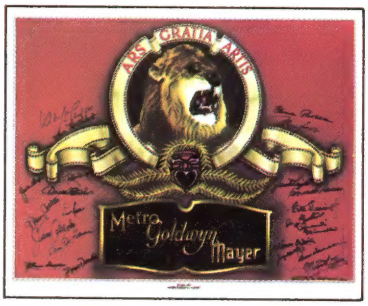


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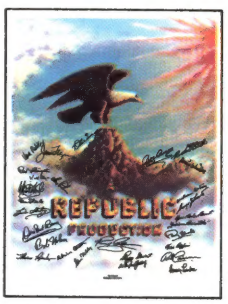


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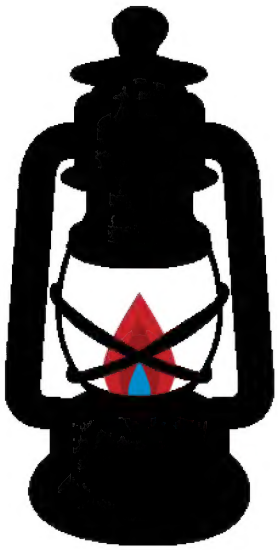

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